

"The Spoken and the Silent Play"

THE NEW YORK  
DRAMATIC  
MIRROR

OCTOBER 30, 1915

PRICE TEN CENTS



SAM B. HARDY  
and ELEANOR PAINTER  
in "The Princess Pat"

America's Leading Theatrical Journal



White, N. Y.  
Martha Hedman as Virginia Xelva, the nurse in "The Boomerang," gives Wallace Edginger, as Budd Woodbridge, his first treatment for love sickness. Arthur Byron as Dr. Gerald Sumner looks on with interest

## RIALTO REFLECTIONS



Lois Josephine, who adds grace and daintiness to "Ned Wayburn's Town Topics"



Bradley Studios.  
Pauline Merriam, who charmingly plays a leading part in Mrs. Belle Whitney's "Fashion Show"

Joe Quinney (Frederick Ross), the dealer in antiques in the quaint English play "Quinneys," discusses certain features of an old vase with his daughter, Posy and his wife, Susan (Peggy Rush and Margaret Watson)



White, N. Y.  
Baron d'Heurville (Claude Fleming) suddenly discovers in "Two is Company" that the maid to whom he has been making love is his wife, Heloise (Georgia Caine)

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# THE NEW YORK DRAMATIC MIRROR



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No 1923

## THE SPOKEN AND THE SILENT PLAY

### Mr. Frohman's Fears for the Future

By LINCOLN BALCH

MR. DANIEL FROHMAN, interviewed by the New York *Sunday Herald*, voices grave fears for the future, both of the form of dramatic art which he has abandoned and that in which he is now engaged—the filming of stage plays. He says: "There are at the very outside not more than six plays produced each season which could be called successes," and asks: "What will he [the film producer] do to meet the crisis?" answering that, "The logical course for him to follow is to go to the source of the theatrical manager's supply, the playwright and the novelist, and to persuade them, if possible, to devote their trained minds to the exigencies of the screen. Having proven by his stage successes that he has mastered the requirements of the drama, it remains for the playwright simply to study the technique of the screen."

Mr. Frohman seems unable to think of any source of supply other than the novelist and the writer of the spoken drama, ignoring altogether the existence of a very numerous and very able school of photoplaywrights who do not need to "study the technique of the screen," having themselves created it.

However, he pins his faith on the lingual dramatist, remarking that: "Harvard particularly has specialized upon the drama, and has already turned out men of note in the playwriting field." Aside from such, he is able to recall the names of exactly a baker's dozen of Americans by whom the "theatrical history of to-day is being written," from Augustus Thomas to Roi Cooper Megrue.

Then he wails: "When motion picture production reaches the point where it has caught up with the adaptable material from the stage—when there are no more available plays which can be turned into photoplays—will these writers be induced to devote themselves to the devising of scripts?" And he has a hunch that they will—that "The great pecuniary advantages offered by the film men" will "induce the playwrights to devote their time exclusively to

the demands of the former." Upon this he springs the novel idea that "these or similarly successful [lingual] playwrights may be retained by the larger motion picture concerns for the express purpose of writing 'actual' plays which, through their theatrical alliances, will be staged by them before they are adapted for motion picture purposes!" And he thinks that "This reversal of the present process is perhaps the logical step for the film men to take." In conclusion, he says that "time alone will solve the riddle of the American playwright and his future."

It would seem that, being now allied with Filmdom, Mr. Frohman sees no future for playwrights outside that domain. But inside of Filmdom there are enough potentialities awaiting development to occupy men of even Mr. Frohman's activities for a business lifetime. There are the "Kinemacolor" and its coming equivalents and the "talking picture," or its successors to be perfected and combined, in the reproduction on the screen or other suitable medium, not only of drama, but of comic and grand opera as well. This is as certain to come as are passenger and freight airships, and no more chimerical than was aviation in 1903, when the Wrights essayed their first flight.

Indeed, Filmdom has enough with which to occupy itself for years to come without worrying about a dearth of playwrights. With Mr. Frohman, evidently, "the play's the thing." That is all very well, but in the future of the film the play is by no means the only thing. The development of the film in its most universal, efficient, and useful functions will be along journalistic and educational lines. The recent cave-in of the Broadway Subway occurred at about 8 o'clock in the morning, and at 4 o'clock of the afternoon of the same day the catastrophe was being shown on the screen. That was an unusual feat, but in the future the film-recording of the previous day's chief events will be the rule rather than

the exception. Already the far too brief news chronicles are greatly appreciated by many. Truth ever has the universal appeal that any form of fiction lacks.

It is said that "figures do not lie, but liars figure," and the same may be said of the camera, in effect. In some respects one of the strictest truth-telling instruments ever devised, in hands so disposed it can be made to register the most amazing deceptions imaginable. But for recording important and obscure truths in biology—the structure and functioning of living organisms—in physiology and surgery and in the regions exploratory only with the aid of the microscope, the telescope, and the diving bell, the motion picture camera has a future of dazzling suggestiveness as an educational factor.

But Mr. Frohman, of course, had amusement and not purely instruction in mind in his interview, and it is as a form of entertainment alone that we have to consider with him the future of the lingual drama. The faculty of articulate speech is one of the chief distinctions between man and other animals. When the first human being—it may have been a female—uttered sounds expressive of an idea that were understood, accepted and repeated by other human beings as the arbitrary sign of that idea, civilization became possible. Man is essentially a talking animal. It is conceivable—and all signs point in that direction—that telephony may eventually supersede telegraphy, both wired and wireless; that news may be collected and distributed by talking machines and moving pictures—light vibrations electrically borne being again transmuted into light rays—instead of by the printed page; that the novel may become obsolete and short fiction give way to what newspaper men already delight to call a "story"; but it is not conceivable that so long as man retains the faculty of speech, and seeks mental recreation of any kind, he will not find one of his chief diversions in some form of the spoken drama, however serious.

## THE PHILOSOPHY OF COINCIDENCE

(GEORGE JEAN NATHAN in *The Smart Set*.)

The theme of Messrs. Winchell Smith's and Victor Mapes's play, "The Boomerang," with which Mr. David Belasco has opened his theater for the season of 1915-1916, captivates my fancy so irresistibly and appeals to me so strongly that I employed it in a story entitled "D. S. W.," which was printed in this magazine something like a year ago. If you are of that discriminating class which monthly noses my modest labors, you may recall that the tale in point sought to relate the adventures of a so-termed "doctor of the science of wooing" coincident with his bringing about a happy union twist one of his love-sick patients and a recalcitrant suitor, the skepticism as to the efficacy of the love-doctor's methods on the part of the patient's male parent, and the eventual

boomeranging of the latter by the very methods at which he had so airily sniffed. In the tale, as a revisit among pages 7 to 16, inc., of Vol. XLIV, No. 3, of *The Smart Set*, will suggest, love was dealt with by the physician as a concrete science, or game, which had to be studied out and maneuvered with cunning, patience, and caution in order satisfactorily to achieve the desired result. In the Smith-Mapes play, as a visit to the Belasco Theater will suggest, the idea is, in its essentials, given a foxy transcription.

In its details, the piece at the Belasco Theater differs considerably from *The Smart Set* story. For example, in the latter, the doctor's name was Gregory Sherrin (the name being chosen that the initials might imply the character was the author of "Man

and Superman," practicing the wooing science incognito). In the play, the doctor's name is Gerald Sumner.

For example, in the story, the love prescription is bestowed by the physician upon the young woman; in the play, upon a young man.

For example, in the story, the young woman doubts that the strategic physician can do anything to help her achieve the young man of her heart; in the play, the young man doubts that the strategic physician can do anything to help him achieve the young woman of his heart.

For example, in the story, the doctor says to the woeful young patient, "Love isn't what you thought  
(Continued on page 5.)



## MADAME CRITIC

**L**AST Tuesday evening a rather usual problem confronted me—that of deciding which of two new productions I should attend. Whether to go to the Lyceum and welcome Ethel Barrymore in "Our Mrs. McChesney," or to visit the Shubert, where a new Lehar operetta, after having been postponed several times, was at last to make its debut, was the question which I answered in favor of the Lyceum.

On my arrival at that theater I discovered that all the critics and regular civilians—so far as I could count—had chosen as I had, so I concluded that my selection must be a happy one. It was not until the next day, when I dropped in at the Shubert, that I learned what we all had missed the night before, for in "Alone at Last" the Shuberts have brought to the American stage a production which is the most beautiful thing done here in years.

Its story is appealing in sentiment and its music exquisite, and so far superior in its originality to all the other operettas of the past decade that it should be received with gratitude by a public so wearied by solos and ensembles served under mere masks of fresh titles but readily recognizable as familiar themes which, given the first two bars, anyone with half an ear could finish the composition—Q. E. D.

"Alone at Last" is light enough at times to satisfy the most exacting popular ear, while in other moments it is a rare treat to music lovers. Its orchestration is for this type of entertainment a revelation and one admirably interpreted by Gaetano Merola and a large orchestra which was encored for its own efforts several times as enthusiastically as if it were playing grand opera. There is an intermezzo between the first and second acts, which musically tells the story of the climb up the Jungfrau, that is as effective in its poetic fancy as that of the "watchful waiting" scene in "Madame Butterfly."

Can you picture a love story with the snow-covered peaks of the Alps as a setting? That is what "Alone at Last" offers. The title of the operetta reveals nothing of its attractions, and perhaps this is just as well, for I would rather be surprised by a story than to feel that the events before the last curtain were fully explained by the title. One might be alone at last almost anywhere and, really, one would think first of a silk-cushioned cosy-corner rather than a couch in the snow on the tip-top of the Jungfrau, now, wouldn't one?

Wait until you see "Alone at Last." At the close of the second scene of the second act when Baron Franz, who has been mistaken for a guide by the girl who loves mountain climbing and is yearning to be alone with him, conducts the young lady and her party up the highest peak—and then finds that they are separated from the rest by a cold but friendly snow storm, which keeps them there all night—can't you picture the love scene that follows?

Those two, alone at last, with only the snow and the sky! No eye but the All Seeing One above, but she is young and trusting and he is strong and manly and wonderfully handsome—John Charles Thomas is Baron Franz, you see. She falls asleep there and he watches and waits for the storm to pass. He is tempted several times to kiss her as she sleeps—for he is very human—but he doesn't. They tell me that this scene, when the operetta was produced in Vienna, was very risqué, and has been toned down for our Puritan demands. As it is, I must say it is exquisite in its sentimental appeal. And when the curtain falls on John Charles Thomas standing there in his green velvet suit and bare knees scanning the snow-filled sky and singing as only he can sing, you have had more than the price of your ticket already.

But there is another act to come. One critic I happened to see at the matinee disappeared immediately after this act. The next day I asked him why, and he explained that he had enjoyed himself so immensely that he hadn't the heart to witness a third act which, by reason of experience, he knew could only bring forth an anti-climax. And that was where he was mistaken.

For the third act, much to my astonishment, I confess, maintains the interest to the final curtain. What a joy this! From the sky we descend to a gold-decorated Lounge of the Hotel Victoria, Interlaken. The Lounge was a brilliant place, more like a ballroom than anything else, but it fascinated one, for all the young women appeared in beautiful evening gowns and John Charles Thomas easily demonstrated that any Fifth Avenue tailor should be glad to furnish his clothes gratis for the rest of his life just to have him wear them.

But now, out of all this beauty of musical composition, exquisitely staged under the direction of that artist, Beurimo, comes the unexpected—a tribute to the public, but one which is so cleverly done that it



EMMA MCCHESENEY (ETHEL BARRYMORE) REPROVES "BEAUTY" BLAIR (HUGH DILLMAN) IN "OUR MRS. MCCHESENEY" FOR FLIRTING WITH VIEVA SHERWOOD (LOLA FISHER).

cannot fail to bid for applause from the highbrows as well. I speak of the one topical song which in the past ten years has really been amusing and which made a genuine hit without the assistance of a claque provided by the music publishers. No one looked for anything so Broadway in theme—for the entire cast was placed at a hotel in Interlaken. Interlaken is Interlaken, not Broadway. But in "Some Little Bug Will Find You Some Day," written by Roy Atwell and Benjamin Burt, music by Silvio Hein and sung by Atwell himself, the topical song has revived itself. For some seasons past we have all been bored by its kind, no matter what popular comedian of the highest salary interpreted the effort. The public simply would have none of it. In choosing a theme of gastronomic dangers, brought about by that "Some Little Bug," the lyricists were most fortunate in finding a subject next in interest to heart affections, and Roy Atwell hasn't enough verses to supply the demand. I should suggest, however, that he dispense with the lines he reads between verses, for they are very much out of place and smack of the cheapest sort of vaudeville turns and detract from the value of his song, which is quite able to pass on its own merit. Atwell is funny without being silly.

The cast of "Alone at Last" proves that the Shuberts were correct in their valuation of their property, for they have provided principals with voices equal to the demand. Of course the whole town knows what that twenty-seven-year-old wonder, John Charles Thomas, can do as to singing. But he has improved so marvelously in his acting. Really he could have a career by reason of his acting alone. As soon as I

have a chance I am going to ask him how he has acquired such art in the months intervening since we last saw him at the Winter Garden. The whole town is agog over it.

Then there is Madame Namara. She possesses a sweet, pure voice of volume and range and one loves to listen, but she has much to learn in acting. She doesn't in any way suggest the girl of the open air, the type that would enjoy mountain climbing with such a stalwart youth as John Thomas to lead her to Excelsior. Instead, one would keep thinking what a foolish thing it would be for so delicate a woman to even try the Jungfrau. And when she appeared in her climbing costume I had to shut my eyes, for it suggested anything but romance and picturesqueness, and no lover of nature such as Baron Franz could ever have overlooked its shortcomings. The green-gray woolen stockings with black, diamond-shaped figures on them and the high shiny patent leather boots with bright, red, silk tassels and red French heels protested to a horrid shade of orange colored Cossack coat which came to the knees, showing a pair of legs of slender proportion. Madame Namara's dressmaker must have conceived the creation during a state of nightmare. One could hear those shiny boots creak with newness as they crunched in the snow. And I am sure they must have hurt just before she went to sleep in the snow. I would have kicked them into some glacier and let them stay there—red French heels and all. Madame Namara sings beautifully, but she by no means suggests a mountain maid and the proper mate for Baron Franz.

Jose Collins hasn't looked so well, or acted and sung with such dash in a long time as in the Lehar operetta. She has lost ever so many pounds since her last appearance here. Her costumes were delights to all feminine eyes, and male ones, too, with one reservation. I refer to the hip-boop. Why do dressmakers persist in placing them on stage favorites? Miss Collins loses much of her genuine slenderness by wearing such disfiguring things which add to instead of lessening her inches. Surely, she has too much intelligence to be persuaded by the explanation "it's the mode." Another thing, why does she part her hair, plaster it down both back and front and finish the torture by a skinny little knot at the nape of the neck, which is more like Hester Street than any of the places mentioned as scenes of the acts in "Alone at Last?" Madame Namara, too, is guilty of "doing" her hair in a similar fashion. It is a most unbecoming fashion which broadens the face and flattens the top of the head into most unfascinating contour. When these two principals wear hats they are pretty, but the moment they remove them every feature which doesn't come up to artistic measurement is revealed in all its short or longcomings.

Besides her duets with Mr. Thomas, Madame Namara's song to the Edelweiss was beautifully done, and Miss Collins and Mr. Atwell were recalled any number of times for "Not Now, But by the Moon." John Charles Thomas's first song, "Thy Heart My Prize," won his audience completely, but he showed them that that was nothing to what he had in store for them. The duet, "Nature Divine," sung by Mr. Thomas and Madame Namara, which recurs repeatedly through the operetta, was one of the hits of the production. But then there are so many of them I can't recall all of them.

The chorus girls do not quite come up to Broadway standards as already set by Ziegfeld and the Shuberts, but then they can sing. Once upon a time we might not have been so particular in our beauty standards, but we have been educated to this point of view and these managers have only themselves to blame if we seem exacting.

In the beginning of this article I intended to tell you all about Ethel Barrymore in "Our Mrs. McChesney," but I got lost on the Jungfrau—and can you blame me? Only there was no snow storm—which makes me think of a remark a chocolate-eating girl made on leaving the matinee at the Shubert last Wednesday. She said to a friend: "Lucky girl—that prima donna—to be lost on a mountain in a snow storm with John Charles Thomas."

Now what do you think of that?

MARIE B. SCHRADER.





## Personal



**BEVERIDGE.**—Miss Ray Beveridge is rapidly recovering from the injuries she received recently when she was knocked down by an automobile at Riverside Drive and Ninety-seventh Street. Since her return from Red Cross work in Germany some months ago, Miss Beveridge has been lecturing upon conditions in the Fatherland. She is a sister of Kuhne Beveridge, the sculptor, and a granddaughter of a former Governor of Illinois.

**FOSTER.**—Invitations have been issued by Mrs. Elinor Foster-Comegys, of 209 Claremont Avenue, for the wedding of her daughter, Claiborne Foster, who plays the ingenue role in "Abe and Mawruss," and Lieutenant James McDowell Cresap, U. S. N., now attached to the destroyer *Balch*, on Nov. 9. The ceremony will take place in the St. Saviour Chapel of the Cathedral of St. John the Divine. Miss Foster, who is nineteen years old, is a niece of Benton McMillan, Minister to Peru and formerly Governor of Tennessee. She made her first appearance on the stage in "The Blue Bird" six years ago. Since then she has played in "Romance," "Miss Daisy," "A Full House," and in "Cousin Lucy," with Julian Eltinge. When Mr. Eltinge's road season began Miss Foster was transferred to "Abe and Mawruss." Lieutenant Cresap is a son of the late Lieutenant-Commander James C. Cresap, U. S. N.

**HUBBELL.**—Mrs. Alma H. J. Hubbell, who for seven years appeared on the stage in leading roles with the late Richard Mansfield, under the name of Alma Hathaway, has been enrolled as a practising lawyer in the United States District Court. She has opened offices in St. Louis. As Alma Hathaway she won wide renown for her brilliant performances of such roles as Madame de Luce in "A Parisian Romance," Lady Farthingale in "Beau Brummel," and the Duchess of York in "Richard III." Mrs. Hubbell left the stage about twelve years ago to begin the study of law.

**KAUFMAN.**—S. Jay Kaufman is planning to produce his one-act play, "Kisses," with Lou Tellegen in the leading role. "Kisses" is a Schnitzler-like comedy of a young man whose success in amatory adventures leads him to wager that no woman exists to whom he is not irresistible, provided, of course, the right place and the right time are provided. The play is published in the November *Smart Set*.

**LE GALLIENNE.**—Eva Le Gallienne, the young daughter of Richard Le Gallienne, poet, made her American stage debut in the part of Rose in "Mrs. Boltay's Daughters" at the Comedy Theater last Saturday night. She has already appeared in England, having played with Constance Collier in London in "Peter Ibbetson."

**MERRIAM.**—Pauline Merriam, who was seen at the Century Theater last season in "Pilate's Daughter," is at present a prominent feature of Mrs. Whitney's Fashion Show. Later in the season she will create the principal role in a Broadway production.

**METCALFE.**—The *Yale Daily News* of Oct. 11 contains an article by Professor John Berdan upon the opportunities offered by the James S. Metcalfe prize essay competition. Professor Berdan writes in part: "Last year Mr. James S. Metcalfe, of the Class of '79, founded a prize of fifty dollars for the best essay on 'The Present Condition of the Theater in the United States.' To Yale students there is no need to introduce Metcalfe of *Life*. We all know his theatrical reviews and we all know that he stands for the best in the American drama of to-day. He is one of the very few critics, first, that dares to think, and second, that dares to print what he thinks. Naturally his life has been a long battle between the ideal and the real, and the hopeful element in the American theatrical situation is due very perceptibly to his efforts. In the past he has helped us; now he gives us the opportunity of helping ourselves. This prize should serve as a stimulus toward clear, logical definite thinking on questions concerning the American Drama. There are no questions much more vital, much more suggestive, and much more entertaining than these."

**PORTER.**—Miss Emma Florence Lake, of Bridgeport, Conn., and Russell B. Porter, assistant dramatic editor of the *New York World*, were married Oct. 22 in Bridgeport. Mr. Porter was formerly city editor

of the Bridgeport Sunday Post and the Bridgeport Telegram.

**SWINBURNE.**—Ann Swinburne, who captivated New York as the prima donna in "The Count of Luxembourg" and "The Madcap Duchess," made her debut as a soprano on the concert stage last week at Aeolian Hall and was well received. Her programme included songs by Mozart, Brahms, Beethoven, Grieg, Schumann, and Rachmaninoff.

**WELDON.**—Henry Weldon, formerly basso of the Century Opera Company, has been engaged for the bass role in the new Hauerbach-Friml operetta, "Kalinka," which Arthur Hammerstein will produce.

**WOOD.**—It is not generally known that Peggy Wood, who at present, is giving a very charming portrayal of Mrs. Doray in "Young America," has grand opera aspirations. But such is the fact. Between performances at the Gaiety Theater, Miss Wood is studying for grand opera and as soon as her voice attains the requisite quality and range she



CONRAD NAGEL.

A Product of Western Stock Who Is Attracting Wide Attention by His Characterization of the "Boy" in John Cort's Production of "The Natural Law," Playing at the Lexington Theater This Week.

intends to retire from the dramatic stage and become a diva.

### THE MORALS OF THE STAGE

An Extract from an Address by Robert G. Ingersoll

I have always loved the theater—loved the stage, simply because it has added to the happiness of this life. "Oh, but," they say, "is it moral?" A superstitious man suspects everything that is pleasant. It seems inbred in his nature, and in the nature of most people. You let such a man pull up a little weed and taste it, and if it is sweet and good, he says, "I'll bet it is poison." But if it tastes awful, so that his face becomes a mask of disgust, he says, "I'll bet you that is good medicine."

Now, I believe that everything in the world that tends to make a man happy, is moral. That is my definition of morality. Anything that bursts into bud and blossoms, and bears the fruit of joy, is moral.

I insist that happiness is the end—virtue the means—and anything that wipes a tear from the face of man is good. Everything that gives laughter to the world—laughter springing from good nature, that is the most wonderful music that has ever enriched the ears of man. And let me say that nothing can be more immoral than to waste your own life, and sour that of others.

### THE PHILOSOPHY OF COINCIDENCE

(Continued from page 3.)

it was. It's a science;" in the play, the doctor says to the woeful young patient, "Love isn't what you thought it was. It's a game."

For example, in the story, the boomerang fells the parent; in the play, the doctor.

For example,

But why continue? Do we not often read articles by managers and playwrights in the Sunday newspaper theatrical departments to the effect that it is thoroughly possible for several persons to have the same idea at the same time; that such "curious and inexplicable coincidences" frequently occur? And isn't the contention true? And, after all, is a year's difference in time in the matter of having the idea actually any real difference in time? Doesn't time fly and the year go by quickly? Certainly! All this gabble we hear about plagiarism is tommy-rot.

In order, therefore, to defend Messrs. Smith,

Mapes, and Belasco against any silly law-court nuisance which, after my demise, avaricious ladies purporting to be my widow may seek to press upon them, let me point out that the idea of regarding love as a disease is (as they may find by reverting to page 10 of "D. S. W."—back numbers of *The Smart Set*, obtainable at fifty cents the copy) as old as the hills. On the page in question they will find that when the physician upon observing that "love is a science—a disease of the heart, like the other 'heart disease' people talk about," is rebuked for a smart-aleck, he makes rejoinder, "Then Sir Almroth Wright, the celebrated British physician, who has called love 'the disease of abstinence,' Paul Bourget and Balzac, Dr. Lehmann and George Mehlis, von Hardtmann and Nolken, all of whom have treated love as a psycho-physiological problem in multi-cellular organisms rather than as a sentimental accident. Dr. A. Conan Doyle, who has regarded love as a compound of chemicals, the ancient Greeks, who realized the necessity of putting their young in training, so to speak, during the period of courtship, then these and many others were and are smart-alecks."

Surely here is sufficient proof to convince any jury that my pseudo-widows are mere self-seeking baggages. And surely here is the sufficient proof of the entire probity and authenticity of Mr. Belasco's excellent remarks in the *Green Book Magazine* for April, 1915, in the course of which that producer said that the notion that authors and managers cabbage ideas is all wrong and perfectly absurd. "There is," observed Mr. Belasco, "no reason for theft. No theatrical producer or playwright in his right senses will steal a plot or an idea. When a manager finds (sic) an exceptionally good plot which the author cannot handle (sic, sic), it is very easy to arrange to have the play gone over by an experienced collaborator (sic, sic, sic)." I agree with Mr. Belasco completely.

A further proof that will effectively put my pseudo-widows out of countenance may, very probably, be found in the back files of *Godey's Magazine*. Whether or not such proof is to be found in the back files of *Godey's Magazine*, I cannot say positively; but in most plagiarism suits I have noticed that the back files of poor old *Godey's Magazine* are usually invoked with eminent success. Still another proof to confound the crêpe-wearing puellæ may be had from Mr. A. E. Thomas's play, "What the Doctor Ordered," wherein is to be discovered a startlingly similar situation, in which a medical man tells a married couple they will get along more amicably if they take a vacation, each from the other, every once in so often. Indeed, the proofs are numberless, despite Mr. Charles Darnton's allusion, in his critical appraisal of "The Boomerang," to the circumstance that "it (the play) makes a short story longer than it ought to be," and that "the idea of having a modern physician attempt to cure the oldest disease under the sun is clever in itself."

This plagiarism-klatsch is, as the producers and playwrights say, becoming an absurd affair. The howl of "stop thief!" is ridiculous, nincompoopish. Mr. Belasco alone has, in his long and exceptionally successful career, been accused of producing plagiarisms at least once every season. And Mr. Belasco rarely produces more than two plays a season. Things have got to the preposterous point where half the persons at a Belasco first-night are lawyers.



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## A WORD ABOUT "THE MIRROR"

WALTER K. HILL ("WALTHILL")  
PUBLICITYLONGACRE BUILDING, NEW YORK CITY  
Editor DRAMATIC MIRROR:DEAR SIR: My sincere thanks are extended for your courtesy in splendid mention of *Clips* and *Paste* in your last issue.I know, of personal contact with them on the road, how widely *The Mirror* is read by dramatic editors, and I realize fully the great good your kindness will do me in my undertaking.

Thanks, indeed.

Fraternally,  
WALTER K. HILL.

Oct. 18, 1915.

We print the letter of Mr. HILL because it points out what we have failed to emphasize with sufficient force to our professional friends, namely that *THE MIRROR* is the one New York paper that is read beyond all others by the dramatic critics of the United States.Mr. HILL speaks from personal experience in pointing out "how widely *THE MIRROR* is read by dramatic editors." He knows, because he has come in contact with the men in hundreds of newspaper offices.

Beyond a radius of a hundred miles, the daily papers of the metropolis are not read from any interest in local events save of a sensational character. Most of the morning papers—the evening editions need not even be discussed—print reviews of plays, pictures, etc., in what is known as the "city edition," delivered to subscribers and readers throughout Greater New York. Rarely does a theatrical review of any kind find its way into an edition which is distributed to readers elsewhere, as this edition is mailed before the play review is in type.

The dramatic editor of a paper in Maine, in Michigan, in Colorado, in California who keeps alert, as by necessity he must, in regard to the producing center of the United States, seeks his information in the pages of periodicals specially devoted to the drama, motion pictures and vaudeville. It may be said in perfect fairness that in this field the theatrical journal has an undisputed sovereignty.

With the growing vogue of the motion picture drama, the dramatic editor is called upon to yield a part of the space formerly monopolized by the spoken drama and vaudeville to reviews and analyses of the screen play. He

must, therefore, turn to the pages of that journal which keeps him abreast of all three departments of the art of the stage, the spoken drama, the motion picture and vaudeville. It is to this comprehensive scope of *THE DRAMATIC MIRROR*, and the thoroughness with which it covers whatever is essential to the knowledge of the dramatic editor of the States and cities remote from New York, that it owes its popularity in every daily newspaper office in the country.It is self-apparent that a dramatic editor, whose duty it is to keep abreast of stage events of every character, from drama to motion pictures, will not consult a motion picture weekly for news about E. H. SOTHERN, JOHN DREW, ETHEL BARRYMORE, MARGARET ANGLIN or Mrs. FISKE, nor will he look for such information in a periodical devoted exclusively to vaudeville; but he will turn to the pages of *THE MIRROR* because of its comprehensive departments devoted to each of these subjects.He will look to *THE MIRROR* for another reason. Because he knows that it has never swerved from its policy of covering every department from a conscientious sense of duty to the profession as well as the public; because it is clean; because, in the words of the *London Pelican*, it "is the representative dramatic journal of America," and in the words of *Life*, it is "authoritative."

It does not, and has no desire to, encroach upon the field of papers devoted to extraneous issues, scandals, etc., but having gained its reputation for reliability, cleanliness and responsibility with those, in and out of the newspaper offices, whose business it is to deal with the events of the theater, it intends to foster and cherish this reputation as its most valuable asset.

## DOUBLING IN DRAMA

The following extract from Mr. DON W. CARLTON's Letter, dated Los Angeles, Oct. 5, will not only explain the change of correspondents in that city, but also serve to illustrate the loyalty of *MIRROR* representatives, and why they remain so long on the staff of their favorite paper:

I regret to say that after many years of acting in the capacity of local correspondent for your excellent paper, I feel it to the best advantage for both yourselves and myself that I sur-

render my credential card herewith, and ask you to give the appointment to Mr. J. Van Cartmell, of this city, who has had correspondence with you concerning this. My understanding with him is that should be in the future desire to cancel his appointment with you, or should you cancel it on your behalf, that you give me the first consideration for renewing my past relations.

The only reason that I feel compelled to give it up at the present time is that I am so very busy and have had but very little time for any other business or recreating.

Mr. VAN CARTMELL has been *THE MIRROR*'s motion-picture reporter at Los Angeles and his excellent reports of the film industry on the Coast are sufficient recommendation. By kindly consenting to "double in dramatics" (incidentally increasing his work), he is obliging both Mr. CARLTON and *THE MIRROR*.

## GEORGE P. GOODALE, AN APPRECIATION

Long before I undertook to write a play, I had, as agent and manager, often met Mr. Goodale in Detroit, where his work on the *Free Press*, even then won for him the sobriquet of "the William Winter of the West."I understand that Mr. Goodale has been just fifty years this month in journalistic work! And such good work, too! How he has pounced upon and approved the worthy points of a play, as many of our so-called dramatic critics have pounced upon us and exploited the unworthy ones, thousands of actors and hundreds of managers can testify! He hated to write an unkind word; he loved to encourage youthful effort upon the stage, yet, withal he was true to his paper and his public. He was and he is! What a symposium at times, was his office for the brilliant "stars," managers, and authors who came to Detroit and sought him out among the very first. How rich was his experience! How excellent his discourse! I have no doubt that it is so to-day, but I am writing of the time of which I knew. Only once did he, to my knowledge, show symptoms of being bored by a visitor, and I could not blame him. The very uncouth manager of a very uncouth traveling company, which had been accidentally boxed, declared that I was doing an injury to his organization by not taking him to "see the critics" after the first performance, which I felt disinclined to do. So around we went! At the office of the *Post* the talented, admired, and versatile "Ed." Price received us, but did not blaze with enthusiasm, as he "sized up" his visitor. George Goodale was writing his "notice" in the *Free Press* office, and stopped politely at our entrance.

"Mr. Goodale, Mr. Twist, manager of the play you saw to-night."

"Glad to see you, Mr. Twist."

A pause! Mr. Twist did some fine tobacco juice sharpshooting. Mr. Goodale nervously went back to his "notice."

How did you like the show? I shivered. Goodale's reply was, "I am writing the notice now!" Another pause! More to beachanlian triumphs! Then George Goodale:

"Boys, every minute you stay here, is a line off of your notice."

Exit R. C.!

EDWARD E. KIDDER.

NEW YORK, October, 1915.

## PROGRAMME BOOST FOR MIRROR

You will at all times find the very latest news on the subject of the Drama, Vaudeville and Motion Pictures, in each and every issue of "The New York Dramatic Mirror." On sale at all the Book Stores and News Stands. Get a copy and see for yourself.—J. SINGER in the Galveston, Tex. Grand Opera House Programme.

## WORTH WHILE

ON TOUR WITH "TRILEY,"  
Oct. 21, 1915.GENTLEMEN:—Since I have been a member of the theatrical profession, in other words, since 1912, I have been a constant reader of your paper. Of course I have also perused the other theatrical journals, but yours is the only one to which I think it worth while to subscribe. Yours with long-continued success,  
ERIC CARTER-HARVEY.

## DEATHS

A. C. DORNER, for many years a well known theatrical manager, died Oct. 18 at the New York Hospital from an operation.

Mrs. LENA WALLUM, wife of Herman H. Wallum, president of the Excelsior Theater Company and well known in theatrical circles, died recently at her home, Ocean Parkway and Elmwood Avenue, Brooklyn, aged fifty-eight years.

WILLIAM REIDMUND, veteran actor, died on Oct. 9 in Piermont, N. Y. after a long illness. He was born in England and came to this country in the early eighties, and joined the Boston Theater. Among the plays in which he appeared were "Michael Strogoff," "A Free Pardon," and "Katie."

ARTHUR J. SEYMOUR, aged forty-nine years, died suddenly at his home in Norwich, Conn., on Oct. 12. Mr. Seymour was the youngest of the Seymour brothers, known for many years on the vaudeville stage as the "Marvelous Seymours," acrobats and trick jumpers. They traveled with a number of organizations throughout America, including Primrose and West's Minstrels and "The Black Crook" (going with the latter to Mexico). For some time he was with the vaudeville team of Farnum and Seymour, and they are said to have been the first Americans to perform in the London Hippodrome. Mr. Seymour was twice married. His second wife (who for the past few years has appeared with him in vaudeville), a daughter, and two brothers, one of whom, Orilla Seymour, is filling engagements on the Western Circuit, survive him. For the last six months Mr. Seymour had suffered much from the effects of an accident which occurred about a year ago while he was performing at the Orpheum Theater in Boston.

## EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in *THE MIRROR*'s letter-list or forwarded to their private addresses if on file in *THE MIRROR* office. No questions answered by mail.]

WILL BARRY, STATEN ISLAND, N. Y.—Charles Jackson played the part of "Slivers Mason" in "Just Outside of College."

D. H. S. BUFFALO, N. Y.—"Mr. Myd's Mystery" closed in New York city two weeks from the opening date.

A. B. PIERCE, LYONS, N. C.—We cannot tell you where the performers are now. By watching Vaudeville Dates Ahead you might locate them.

J. WAYNE MACDOWELL, GERMANTOWN, PA.—We regret that it is impossible to supply you with the information you desire. We do not know where the players are.

P. I. C., N. Y. C.—We do not know where Priscilla Knowles is playing. The last information we had concerning Theodore Friebus was that he was with the Castle Square stock, Boston.

SUBSCRIBER, SANTA BARBARA, CAL.—Thomas Meighan has played in "Miss Patsy," "The Air King," "The College Widow," "Glad of It," "The Man of the Hour," "The Dictator," "Her Majesty" and "Lady Godiva."

F. G., CINCINNATI.—(1) Marie Doro will be in the David Griffith pictures, produced by Triangle Film Co. (2) Pedro de Cordoba was Cassius and R. D. MacLean was Brutus in William Faversham's production of "Julius Caesar." (3) Elleen Van Blene was Karen and Charles Cherry was Gregory Jardine in "Tante." (4) Margaret Anglin is still playing. Her route can be found by looking up Dates Ahead.

J. V. S., BROOKLYN.—Frances Starr is again appearing in "Marie Odile." With her are: Marie Wainwright, Ada C. Nevill, Harriet Otis Dellenbaugh, Millicent White, Sally Williams, Mildred Dean, Amy Fitzpatrick, Alice Avery, Dorothy Turner, Gertrude Wagner, Edward Donnelly, Harriet Holliday, Carl Saueremann, Jerome Patrick, Herbert Haywood, Robert Wynne, Hugo Schmides, Henry Stillman and August Nelson. The route of this company is listed in Dates Ahead column.

E. T. E., BALTIMORE.—Otis Skinner was born in Cambridge, Mass., and was educated in Hartford (now A. M. Tufts College). He made his professional debut as Jim in "Woodleigh" in 1877. He played in stock and later in "The Enchantment," and "Hearts of Steel." He played with Booth and Lawrence Barrett. In 1884 he joined Augustin Daly and remained with the company until 1888. Made his first appearance in London with this company in 1886. He played in "The Rivals" with the late Joseph Jefferson and starred with Ada Behan. In 1904 he appeared in "The Harvester" and later in "The Duel," "The Honor of the Family," "Your Humble Servant," "Sire," "Kismet" and "The Silent Voice."

## GOSSIP

Edwin Evans has been engaged by H. H. Frazer to play George Parson's role in "A Full House."

Marise Naughton has replaced Beth Franklin in the part of Mrs. Vivert in "Some Baby."

Calvin Thomas, who played the young American in "What Money Can't Buy," with much cleverness, immediately after the closing of the play last Saturday signed a contract to appear in an early production under the management of Cohan and Harris.

When Harry Corson Clarke and Margaret Dale Owen start on their fourth trip around the world after the holidays, they will be accompanied by two camera men and a complete outfit for taking moving pictures. The route as arranged now is steamer to Galveston, a visit to the principal cities of Texas (where Mr. Clarke formally had his permanent stock companies), a tour of California, a fourth trip through the Hawaiian Islands, a season in Manila, then on to Japan, China, a return visit to Java, Singapore, Ceylon and India.

## MIRROR WILL BE DAY LATE

The issue of *The Mirror*, dated November 6, 1915, will be published on Thursday, November 4, on account of election day, November 2. The last advertising forms will close on Monday, November 1, 4 P. M., the usual time.



## "HOBSON'S CHOICE," A HIT Governor Whitman Applauds Molly Pearson in Harold Brighouse's New Play

ALBANY, N. Y. (Special).—"Hobson's Choice," a new and quaint English comedy by Harold Brighouse and produced by F. Ray Comstock, was presented at Harmanus Bleecker Hall the first half of the week and scored a most pronounced success. It proved one of the most brilliant and entertaining comedies seen on the local stage in some time. Molly Pearson, who created the leading role, scored a tremendous hit and was ably supported by competent company of players. The story of the play concerns Maggie, the eldest of three sisters, and her obstinate father, a village shoemaker. Her father is satisfied to have her remain an old maid, and plans to marry off her two sisters. But she determines to marry "Willie," one of her father's most skilled workmen and succeeds not only in this but also in setting up a more successful business than her father. The story provides many clever and highly interesting comedy situations, which in conjunction with the finished acting of the clever company provided by Mr. Comstock will doubtless win success for the new play. The cast included besides Miss Pearson, E. D. Hale, A. G. Andrews, Whitford Kane, Viola Roach, Olive Wilmet Davis and Marie Hudspeth. The opening performance was attended by the Albany Drama Society composed of over 100 members and Governor and Mrs. Whitman and party.

GEO. W. HERRICK.

## MRS. LANCTRY'S PLAY

"Mrs. Thompson" Deals With Woman Unhappy in Her Second Marriage

Sydney Grundy's "Mrs. Thompson" in which Mrs. Langtry is to tour the United States under the direction of Klaw and Erlanger, is a play of a clever woman who makes a fatal mistake in her second marriage. She marries a handsome young business man and soon discovers that her idol's feet are of the commonest clay.

Mrs. Langtry's tour will open in Richmond. She will play as far South as New Orleans before visiting New York. Her company will include Lionel Atwill, Phyllis Kelp and Martyn Sands.

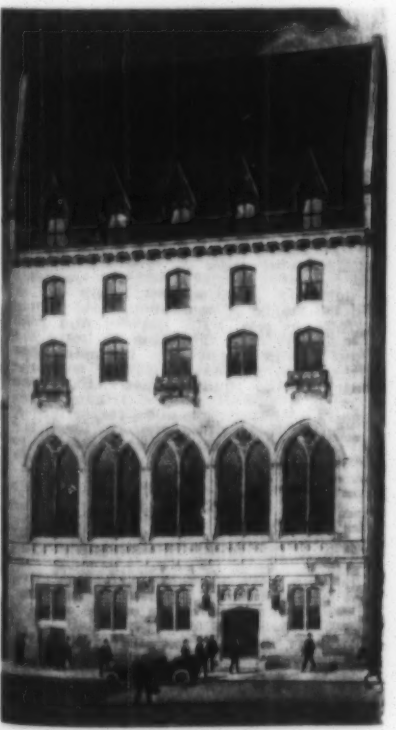
## DEATH OF JAMES BLAKELY

James Blakely, the English actor, died in London, October 19.

Mr. Blakely was a popular musical comedy comedian and was well known in New York from several engagements he had played here. His last appearance was in "To-night's the Night" at the Shubert Theater last season. His first visit to America was in 1904, when he toured in "The School Girl." He played with Hattie Williams in "The Little Cherub" in 1906-08, and in the Fall of the latter year he appeared in a leading role in "The Girls of Gottenberg" at the Knickerbocker Theater.

Mr. Blakely was born in 1873 and made his stage debut in 1891 in pantomime at the Theater Royal, Brighton. His first appearance on the London regular stage was in 1903 as Tubby in "The School Girl."

George Nolan Leary, formerly juvenile man with May Buckley-John Halliday Stock is making a reputation as light comedian of the Park Shendanoah Players in St. Louis.



NEW FRIAR'S CLUBHOUSE  
West 48th St.—Dedicated last Thursday

## DECOURVILLE TO PRODUCE HERE

London Hippodrome Manager Outlines His Plans to Mirror Representative—To Present Big Musical Revue in New York Next Fall

Albert de Courville, managing director of the London Hippodrome and the Moss Empires, Ltd., will produce in New York next Fall a musical revue which he plans to make the most elaborate of its kind ever offered in America. The production will be international in character and its cast will be composed of players of England and this country.

"I have been over here several weeks," said Mr. de Courville to a Mirror representative yesterday, "and I have come to the conclusion that this country offers a glorious opportunity for a revue on the order of those presented under my direction at the London Hippodrome. Accordingly I have made arrangements to produce in New York next Fall an Anglo-American revue which I expect will be far more elaborate than any show of its kind ever before given here."

"I am already engaging players, and I shall bring over several English artists who have appeared in my revues at the Hippodrome."

"Don't you fear that you will meet with some opposition on the part of the American managers, inasmuch as it is intimated that you have purloined many of their best ideas for your productions?" was asked.

"Not at all," he replied. "I am friendly with the American managers, whom I consider the greatest showmen in the world. As for purloining ideas, it is absurd to take the charge seriously."

"I don't purloin," he laughed; "I merely observe. You know, every joke can be traced to Joe Miller. Every idea has been taken from some one else. There isn't a melody that doesn't contain strains reminiscent of some other tune. The jokester, the librettist, the composer, the stage director, each and every one absorbs and assimilates the ideas of others. They may do so consciously or unconsciously—but, they do it."

"Take your own American producers, for instance, who by the way are becoming insular and self-satisfied since the war broke out. They used to be the greatest travel-

ers in the world. You could not go into any country on the Continent where you did not find them investigating the most ingenious theatrical devices and features with a view to presenting them to American audiences. They were wide-awake and aggressive, and they went home with their craniums filled with the best ideas Europe could produce. But now they stay at home and resent the visits to their shores of those who come for the same purpose as that with which they went to Europe."

"I should be a fool," he continued, "if I didn't take advantage of the situation in this country. American audiences are most responsive and cordial, provided you give them genuine value for their money. And that I intend to do. After I have presented my revue in New York I shall take it on a tour of your many big cities—and furthermore, I shall make the tour with the original cast. I believe that if I'm to seek whole-hearted American approval I should not attempt to give New York a first-class production and then present a shoddy organization on the road."

"What will be the name of your production?"

"I haven't selected a title as yet. Really, titles of revues should never be chosen until the last possible moment, and then they should represent the latest popular catch phrase. I shall write some of the book and lyrics, a good part of which will be devoted to a satirization of certain foibles and fancies of American life as I have observed them."

Mr. de Courville plans to return to London this week to prepare for the new revue which is to follow "Push and Go," at the Hippodrome in December. Mr. de Courville has been enormously successful in the presentation of revues and he has been instrumental in making American artists some of the biggest favorites in London. Among those whom he has introduced abroad are Shirley Kellogg, who is now Mrs. de Courville; Ethel Levey, Frank Tinney, Bonita, Lew Hearn, and Jack Norworth.

## BYRON ONGLEY KILLED

Author Loses His Life in Fall at a Wilmington, Del., Hotel

Byron Ongley, well-known author and stage director, accidentally fell from the window of his room on the third floor of the Hotel Dupont in Wilmington, Del., Oct. 23, and was fatally injured. He had gone to Wilmington to attend the first performance of "The Eternal Magdalene." The supposition is that he lost his balance while raising a window. His wife, Amy Summers, an actress in "Abe and Mawruss," survives him.

Byron Ongley came to this city eight years ago from Hartford, Conn., with a reputation as an actor and stage director. He wrote "The Rector's Garden," in which Robert Edson appeared, and was part author of the American version of "The Typhoon." He also made adaptations of "Brewster's Millions" and "He Comes Up Smiling." "Oh, James," a comedy which the Shuberts are to produce, was his last play.

## ROBERT EVETT A MANAGER

Light Opera Singer Assumes Direction of George Edwards's Theatrical Properties

LONDON (Special).—Robert Evett, well known in England and America as a light opera tenor, has assumed the general management of the theatrical properties of the late George Edwards. Mr. Evett was a close friend of Mr. Edwards and for many years sang the principal tenor roles in the Gaiety productions.

Mr. Evett's last appearance in light opera was made last season in "Suzi" at the Casino Theater, New York.

## "HANDS UP" CLOSES

"Hands Up" closed its season in Philadelphia last Saturday night. Maurice and Walton, who were starred in the piece, have returned to New York to begin rehearsals of a new show to be called "Maison de Danse."

Irene Franklin, who left the cast of "Hands Up" because of temperamental differences with Miss Walton, denies the report that she made an offer to buy an interest in the production for the purpose of giving it a Chicago presentation with herself in the stellar role.

## MISS MACDONALD WITH HILLIARD

Kathlene MacDonald, who played the leading feminine role in "Just Outside the Door" at the Gaiety Theater a few weeks ago, has been engaged as leading woman with Robert Hilliard.

## TARKINGTON PLAY FOR SKINNER

When Otis Skinner has concluded his season in Henry Arthur Jones's "Cock o' the Walk" he will be seen in a new romantic comedy by Booth Tarkington, the Indiana novelist and playwright.

## TREE TO DO SHAKESPEARE

English Actor Manager Coming Here to Appear in Repertoire—Plays to be Filmed

Following the production of Louis N. Parker's "Mavourneen" at His Majesty's Theater, London, Sir Herbert Tree will sail for America to present a season of Shakespearean repertoire. Among the plays in which he will be seen is "Henry VIII." He will be supported by his own West End company.

While in this country Sir Herbert plans to have film versions made of all the Shakespeare plays in which he has appeared. In his opinion the screen is destined to play a great part in the future life of the world, both for instruction and for entertainment.

## NEW PLAYS BY MACK

Actor-Playwright Arrives with "King, Queen, Jack" and "Next Station's Killmuck"

Willard Mack, author of "Kick In" and "So Much for So Much" arrived in town last week from Los Angeles with two new plays, "King, Queen, Jack," a drama, and a comedy called "Next Station's Killmuck." While disposing of his plays Mr. Mack will play a vaudeville engagement at the Palace. Mr. Mack was accompanied east by his wife, Marjorie Rambeau who is to appear in the leading role in Oliver Morosco's production of "Sadie Love."

## LAMBS RE-ELECT OFFICERS

At the annual election of the Lambs held Oct. 21 William Courtleigh was unanimously re-elected shepherd.

Other officers re-elected were Dudley Field Malone, boy; George V. Hobart, corresponding secretary; Percy G. Williams, treasurer; George Fawcett, recording secretary; and Walter Hale, librarian. William Farnum, Paul Turner, and William Sampson were elected to the board of directors of the club.

## "XANTIPPE" IN LONDON

Fred Ballard's farce-comedy, "Believe Me, Xantippe" was given its first performance in England on Oct. 4 at the Devonshire Park Theater, Eastbourne, under the title of "Willie Goes West."

The critics were not eulogistic in their judgment of the play. The Stage said: "The story is far too thin to be spread over four acts and the somewhat heavy method of its presentation did nothing to lessen this initial disadvantage."

## LEAVES \$750,000 TO ORCHESTRA

CINCINNATI, O. (Special).—The will of Martha Cora Dow, who died here recently, has been filed. It disposes of an estate valued at nearly \$1,000,000. The Cincinnati Symphony Orchestra Association, founded by ex-President Taft's wife in 1895, receives the residuary estate, which is estimated to be worth between \$500,000 and \$750,000.

## ON THE RIALTO

Gaby Deslys has another fad. A report from London states that she is wearing a veil which is becoming popular with women who like their cigarettes with afternoon tea. The veil has an opening through which the cigarette may be placed in the lips. Thus rings of smoke may be blown into the air without removing the veil.

Those who have attended "The House of Glass" will recall that in the play a merciless detective camps on the trail of a young girl who has broken her parole and, finally, after ten years of searching, finds her living in New York. To prove that such unusual situations on the stage do frequently "happen in real life," we submit the following story from Police Headquarters:

"Eleven years ago, Carrie Weatherby, alias Hattie Rocks, was arrested on a charge of stealing \$200 and disappeared while out on \$1,500 bail. Though the police searched everywhere, they were unable to locate her. The other evening Inspector Cray met in the Tenderloin, a former lover of the Weatherby woman, one Harry Campbell, recently released from a Scotland prison after serving a term of years for murder. Knowing that Campbell and Carrie Weatherby had been friends, detectives were detailed to trail Campbell. They arrested the woman Saturday, eleven years after she had disappeared, at Thirty-eighth Street and Sixth Avenue, where she had gone to meet her old sweetheart."

Harry Kline, the genial press representative for Charles Dillingham, has revived the Ten O'Clock Club, a famous Broadway institution that flourished some fifteen years ago. The club, composed solely of dramatic editors and reporters who collect and write theatrical news for the daily papers, meets each night at ten o'clock in Mr. Kline's office in the Globe Theater. There the members pass to one another any information they may have collected in their nightly peregrinations and occasionally listen to a droll story from Mr. Kline or the redoubtable Kelcey Allen. The club includes among its members Alfred Head of the Herald, Brock Pemberton of the Times, Brewster Beach of the Sun, George S. Kaufman of the Tribune, Russell B. Porter of the World, Gilbert Welch of the Telegram and Kelcey Allen of the Clipper.

Mr. Kline says that any publicity agent who wants to reach the above newspaper men at night are at liberty to call up his office at any time between half-past nine or ten o'clock.

The original Ten O'Clock Club contained on its roster many names that have since become prominent in the newspaper and theatrical worlds. Among its members, at one time or another, were Louis DeFoe, August P. Dunlop, whose death was recently announced, Thomas White, Hillary Bell, E. O. Dithmar, Stephen Vail, William Henry Frost, Charles W. Bird (now dead), James L. Ford and James Huneker.

## NEW MANAGERS IN PENNSYLVANIA

PENNSYLVANIA, N. Y. (Special).—L. R. Macleod and H. C. Morse of Penn Yan, have purchased the lease of the Sampson Theater from A. B. Hilbert, of Geneva, N. Y. L. E. Barger will continue as manager. The policy of the house will remain the same, playing road attractions, and pictures.

H. E. BELL.

## LONDON SEES "STOP THIEF"

Carlyle Smith's farce, "Stop Thief," which had a long run some seasons ago at the Astor Theater, was produced by Percy Hutchinson at the New Theater, London, on October 21. Mr. Hutchinson played one of the leading roles.

## JULIE OPP OUT OF CAST

Word comes from Chicago that owing to illness Julie Opp has been compelled to withdraw from the cast of "The Hawk," in which she was playing Marina de Dassetta, the role created in New York by Gabrielle Dorziat. Arleen Hackett has assumed Miss Opp's role.

## MISS CARLISLE IN SAVAGE PLAY

Alexandra Carlisle, whose last appearance in New York was in "Rosemary," with John Drew, last season, has been engaged for the leading role in William Harow Briggs's new play, "Behold Thy Wife," which Henry W. Savage will produce at an early date.



# THE FIRST NIGHTER

## "ALONE AT LAST"

Operetta in Three Acts by Franz Lehar.  
Book by Dr. A. M. Willner and Robert  
Doddanzky. Freely Adapted from the  
German "Endlich Allein" by Edgar  
Smith and Joseph Herbert. Additional  
Lyrics by Matthew Woodward. Staged  
by Benrimo. Musical Numbers Staged  
by Allen K. Foster. Produced by the  
Shuberts at the Shubert Theater, Oct.  
19.

Morel	S. Paul Veron
Hans Ketterer	Ed. Mulcahy
A. Walter	James Georgi
A. Guide	Frank C. Sparling
Count Max Splennigen	Harry Conner
Count Willgard	Roy Atwell
Dolly Cloverdale	Madame Namara
Mrs. Phoebe Cloverdale	Elizabeth Goodall
Baron Franz von Hansen	John Charles Thomas
Tilly Daubau	Jose Collins
Von Plautberg	Herold Everts
Rudman	Walter Croft
Bond	Gene Hamilton
Yvonne Everett	Barbara Schaefer
Mrs. Jeffry	Mildred Bronell
Von Mannheim	George Vogner
Professor Dinglebender	Charles Guidion

Act I.—Garden of the Hotel Victoria. Inter-  
laken, Switzerland. Late afternoon. Act II.—  
Scene 1.—The terrace of the Grand Hotel, Kur-  
haus, Murren. Sunrise, the next morning. Scene  
2.—On the trail of the Jungfrau. Afternoon.  
Scene 3.—The summit of the peak. Sunset. Act  
III.—Lounge of the Hotel Victoria. Interlaken.  
The following evening.

Franz Lehar has triumphantly vindicated himself. Hereafter, he will be recognized by discriminating music lovers as the composer of "Alone at Last" rather than as the man who wrote "The Merry Widow." He has borne his cross of popularity bravely and patiently. He attempted to show in "Eva" and "Gypsy Love" that his music contained qualities other than merely those of charming languor and tripping gaiety—that it possessed also an irresistible atmosphere of romance, an undeniable appeal to the imagination. But to no avail—the public went away from those operas loud in its lamentations over his failure to provide another Merry Widow Waltz.

This time, however, the gifted Lehar, equipped with a romantic setting which allows him greater scope for his imagination, has won the heights of light opera. Never has the Viennese "school" turned out a product so gracefully melodious, so strikingly original, and so consistently ambitious in its themes. Lehar has clearly and convincingly demonstrated the syrupy insignificance of his old hymn-book strains that set Donald Brian waltzing to stardom.

We wonder whether the gathering storms of war influenced Lehar in his composition. His emotions seem to have quickened and to have become more responsive. His soul seems to have grown more restless—and yet strangely aloof from pessimism or melancholy. However, there is the same Teutonic expansiveness about him—the same tendency to play the jester, the humorist of the *bierstube* with his tongue in his cheek. This latter characteristic is most apparent in the low intermezzo which forms the climax of the second act. The harmony, which in its beginning is gay, impulsive, flirtatious, changes into an expression filled with passion and poetic feeling. Thinking it to be a permanent, settled mood, we listen with ecstatic approval to moments suggestive of Wagner, and then, just as we seem transported to the realms of grand opera, he puts on his mask of caprice and laughingly leads us down to earth. The conceits of the orchestration help to convey this impression. In the wood wind they especially show a technician of humor and originality.

Quite appropriately, the approach to grand opera attitudes is made by a young couple climbing tortuous Alpine passes. The height of their romance is attained on the very peak of the Jungfrau. The scene is a beautiful one, made still more enchanting by the glow of youthful love. Unfortunately, it is robbed of much of its effect by the lack of warmth and seductiveness in the heroine.

John Charles Thomas as the hero realized all the opportunities of his role. His fine voice, combined with his manly stage presence and well defined personality, contributed in making his performance one of the most notable in light opera in many a season. He imparted at all times the right touch of romantic fervor.

Madame Namara, while possessing a refreshingly clear and robust voice which she used with refined expression and gracefulness, never suggested a maiden in search of a thrill on a mountain-top. But then, as one certain wise man once said, "You never can tell." One must realize that Madame Namara is fresh from the concert stage and that she has hardly had time to put herself into the sympathetic frame of mind necessary for such an exacting role.

The locale of the opera is Switzerland, and her daughter, Dolly, have arrived at a hotel in Interlaken. Among the guests are Count Splennigen and his eccentric son, Willgard. While the count pays court to the widow, the son bestows his affections upon Dolly. He is not happy in his task since he is in love with Tilly, a reigning soubrette of a Vienna music hall. And quite naturally, Dolly prefers a young handsome baron, who disguised as a guide, has interested her on former mountainous ascents.

The soubrette's arrival at the hotel

leaves a way clear for Willy to neglect his amatory duties toward Dolly. And as he and other members of the party pair themselves off satisfactorily, Dolly persuades her attractive guide to take her to the top of the Jungfrau. They reach the peak, but overcome by weariness and the beauty of the scene, they are unmindful of the approaching night. Realizing their plight they prepare to make the best of an unusual situation and as the curtain falls we see the guide, sentinel-like, gazing off into the distance while his charge sleeps peacefully at his feet. Hotel gossip is busy in the meantime but matters are adequately explained as the lovers return and the play ends with a wholesale disregard for single bliss.

Jose Collins played the part of Tilly with delightful vivacity and neatness. Harry Conner contributed his gracious roundness and unfailing good humor to the role of Splennigen. Roy Atwell acted Willgard with diverting solemnity. His best moments came in a song of his own manufacture—elegizing certain gastronomical delights. For instance, in Mr. Atwell's eyes, "every undertaker titters, when you eat banana fritters" and "when you order sliced pineapple, the sexton begins to dust the chapel." Ed. Mulcahy made an imposing picture as a veteran mountaineer.

Every song is a gem but the haunting sweetness of the "Waltz Entrancing" the lit of "Oh, My Darling Tilly" the graceful coquetry of "Not Now But By the Moon" and the charm of "Edelweiss" make these numbers stand out above the others.

An augmented orchestra is ably directed by Gaetano Merola.

## "OUR MRS. MCCHESNEY"

American Comedy in Three Acts and Four Scenes, by George V. Hobart and Edna Ferber. Produced by Charles Frohman by arrangement with Joseph Brooks. Lyceum Theater Oct. 19.

Hen Cody, night clerk	George Harcourt
Minnie, clear girl	Dorothy Allen
Sam Harrison, theatrical manager	

Louie Mercer	Roy La Rue
"Beauty" Blair	traveling
St. Fraser	Hugh Dillman
"Fat" Ed. Meyer	Huntley A. Gordon
Harry Slight, hotel clerk	James H. Morrison
Vieva Sherwood	Lola Fisher
Pearlie Schultz, stenographer	

Bell Boy	Gwendolyn Piers
Jack McChesney	Clara
T. A. Buck, Jr.	Donald Gallaher
Ben Griebler, a crouch	William Boyd
Emma McChesney	Thomas Murray
Jessie, head waitress	Ethel Barrymore
Katatie Stitch	Emma Salvatore
Joe Greenbaum	Amia Rothe
Abel I. Fromkin	Thomas Reynolds
Mr. Perlman, a buyer	A. Romaine Callender
Ida Wenzel	Jack Kingsberry
Annie, stock clerk	Carrie Clarke
Myrtle	Sue Ann Wilson
Sam, messenger boy	Sara Enright
William Sparks, salesman	George Meade
John Parker	Frank McCoy
Walter Higgins	Charles Gibson
Robert Doved	Gordon Fox
Harry Sloan	Robert W. Davis
Bert Davis	Arthur Warwick
Gladye	Walter Seymour
Mirabel	Louise Worthington
Barbara	Elizabeth Van Sell
Henry	Edith Wyckoff
Bill	Harvey Denton
Steve	Harry Merritt
Ellen McPhail, a cook	Victor Mason
Act I.—The office and lobby of the Sloane house, Sandusky, Ohio. Act II.—Salesroom office of the T. A. Buck Featherloom Petticoat company, West Twenty-eighth Street, New York city. Act III.—Scene 1.—The private office of T. A. Buck Company. Scene 2.—A room in the Duplein Apartment, Riverside Drive, New York city.	

"Our Mrs. McChesney" is a dramatization of events related by Edna Ferber in a popular series of magazine sketches, detailing the adventures and character of a traveling saleswoman, Emma McChesney, in her regular "trips on the road." As a result, we get a good deal of the atmosphere of comedies like "The Traveling Salesman," "Potash and Perlmutter," and certain similar plays dealing with featherloom skirts, traveling men and counting rooms, and those weighty plots and counterplots behind the scenes of large business houses. In the part of Emma McChesney, Miss Barrymore essays something much less tragic than the plays in which we have seen her of recent years; but as she is essentially a comedienne the change is not for the worse. Most of her admirers are glad to welcome her back in a familiar field, and were not disappointed in her breezy performance of the resourceful Emma, who is both a good saleswoman and a good mother, and richly deserved to become the head of the firm of "T. A. Buck & Co." The comedy really details the result of the workings of an advertising scheme to popularize a skirt designed by Emma and on which the financial fate of the firm is dramatically hinged.

We are introduced to Emma "on the road" just arriving on one of her regular "trips" at a traveling men's hotel in Sandusky, Ohio. I doubt whether Sandusky will take kindly to the comedy unless some of the playful allusions to its bucolic dignity are transferred to Columbus, or some other convenient center, when the Sanduskyites sit in judgment on its merits. However, that is to be expected of a comedy which is intended to prove popular on Broadway.

At this hotel, then, Emma becomes the home of contention between her present firm of Buck & Co. and Abel I. Fromkin. T. A. Buck, Jr., wants to retain Emma's services, about to expire, and Fromkin is bound to secure her services to introduce his brand of skirts in South America. Things are not going well with Buck—not as well as they did under his late father—and he can't meet Fromkin's offer. So doubtless Emma would have invaded South America but for the fact that her young son, Jack, who is a college boy near Sandusky, has raised his mother's check of \$20 to the sum of \$200 and had young Mr. Buck cash it for him, to pay the expenses of his marriage to Vieva Sherwood, a pretty little show girl, who has bolted her theatrical engagement. Of course, Emma soon learns the truth, and decides to remain with the Buck firm to pay back the two hundred.

Thence on the plot deals with the attempt of the Buck firm to popularize a featherloom skirt, which Emma has specially designed for the trade. She has been made manager of the firm. The skirt refuses to become popular, and the firm is getting in a worse way. Jack is making good as an employee of the firm: Vieva has been sent to school to polish up her diction. But when things are critical, Jack sends for Vieva secretly, and when the head model of the house goes home sick just as the best advantage at a Madison Square dress show, the former show girl takes the place of the model and shows the skirt off to such advantage that she saves the day. Still things are critical, and Buck is almost ready to yield to the seduction of the aforesaid Fromkin to surrender his father's business to Fromkin's hard conditions, when Emma returns from a trip most unexpectedly with \$51,000 worth of orders for her skirt. Fromkin is sent about his business, for the firm is again on a solid footing, Emma installs Jack and Vieva in a comfortable flat on Riverside Drive, and marries T. A. Buck.

You see, it is a happy little comedy of love and business, which might be more interesting if we hadn't been treated to a good deal of similar material. Needless to say Miss Barrymore is delightful in the part of the heroine. Moreover, it will be gratifying to her admirers that she has somehow disposed of surplus adipose and reduced her figure to a svelte condition once more, which makes her all the more charming.

The cast is excellent. Donald Gallaher as Jack and Lola Fisher as Vieva, play with an attractive manner of thoughtless youngsters, and Mr. St. James scores in a broad comedy part of a traveling salesman, under the appropriate name of "Fat" Ed. Meyer. Mr. Callender gives a graphic portrayal of the insectivorous persistency of a certain determined class of Hebrews who never say die when it comes to business, and as Fromkin demonstrated a firm grasp on the character and the ability to put him across the footlights. The cast is very large, but each individual part is played with excellent judgment.

The play was well received, and Miss Barrymore had to answer to a dozen curtain calls.

## "THE MARK OF THE BEAST"

A Play in Three Acts by Georgia Earle and Fanny Cannon. Staged Under the Direction of Frank McCormack. Produced at the Princess Theater Wednesday, Oct. 20.

John Gray	John Gray
Bonny Ormsby	Lenore Ulrich
Kate Schuyler	Suzanne Jackson
James Ridgeway Carroll (Jim)	Reginald Mason
Arthur Browne	Horace Braham
Frank Conway	George Howard
Robert Ormsby	George Nash
Florence Conway	Alma Belwin

The action of the play takes place in Robert Ormsby's home at "Sound View," near Port Chester, L. I. Act I.—An evening in August. Act II.—About eleven the next morning. Act III.—The same day about two in the afternoon.

"The Mark of the Beast" is another play which dares go a little further than its predecessors in arguing the rights and wrongs of the sexes. It does not offer the usual triangle as a bait for sentimental interest, but a quartette composed of two husbands and their wives. It might be said that a double triangle would explain the dramatic complications better than a quartette, for in each of the two homes an outsider figures to the dishonor of the family concerned.

The play begins with the old story of a neglected wife and busy husband. The wife still loves her husband, but he has refused to listen to her plea for clemency and will not forgive her indiscretion, first committed in a moment of loneliness and weakness. Judge Ormsby (George Nash), who believes in the woman's innocence and her legal defense, learns from her own lips at the last moment that she has really been guilty. Her recital of facts and conditions causes him to realize that it would be folly for him to endeavor to defend her since her husband has proof of her infidelity. The judge tells her this and assures her that he will hunt up her husband and try to convince him that he should drop the suit and, if possible, effect a reconciliation.

The judge leaves home to find Conway, the injured husband. During his absence his own wife, under the spell of the moon, music and flowers, becomes the victim of her brother's friend, a man she has known all her life. In the next act the judge has an interview with Conway, and after bringing every argument to bear in behalf of the erring wife, persuades him that he should pardon her. He also takes away the pistol with which Conway would have killed the woman's lover. Then at the close of the act, when Conway has gone, his

own wife confesses her sin of the night before. Immediately the judge picks up Conway's pistol and goes in search of the destroyer of his own happiness.

In the last act Conway returns to the judge's home, learns the conditions of affairs there, and uses the same arguments employed a few hours before to him by the judge, and finally makes him see that he, too, should be charitable and abide by his own advice.

The play is interesting and well played. The big scene in the second act between George Nash and George Howard was tense with dramatic interest and suspense, and Mr. Nash fairly swept the audience off its feet. Lenore Ulrich as Mrs. Ormsby and Alma Belwin as Mrs. Conway made their roles sympathetic and dramatic. Suzanne Jackson was pleasing as Kate Schuyler.

## "MRS. BOLTAY'S DAUGHTERS"

A Play in Three Acts by Marion Fairfax. Founded on the Hungarian of Eugen Iltai with Rita Jolivet. Directed by Harrison Grey Fiske. Produced by Mr. Fiske and George Mosser at the Comedy Theater, Saturday evening, Oct. 23.

Mrs. Boltay	Annie Hughes
Roriska	Rita Jolivet
Olga	Merle Maddara
her daughters	Beatrice Miller
Manel	Antoinette Walker
Aunt Malvina	Adeline Westley
Rose	Eva Le Gallienne
John Farraday	G. Harrison Hunter
Willard Page	Forrest Winant
Professor Rudolph Ziegler	Frances Bonfides
Hedders	Cyril Raymond

Act I.—Sitting room at Mrs. Boltay's. Late afternoon in May. Act II.—The same. The day following. Act III.—Mr. Farraday's library. The next afternoon. The action of the play takes place in the city of Washington.

"Mrs. Boltay's Daughters," which in its original Hungarian was the sensation of Budapest, has been generously adapted for the demands of this country in that its locale has been changed to Washington, D. C. and its characters allowed a little more of the milk of human kindness than allotted them by Mr. Iltai. It is an unusually interesting play concerning an extremely unpleasant family—that is, the majority of the family, or that portion which rotates about a lovable, self-sacrificing character, Roriska, is so consumed with selfishness that it guages every move from a personal viewpoint. The play is well constructed and well written; and its characters, unpleasant though some of them may be, keep one's attention for the question of a happy or unhappy end is held suspended until the last.

Mrs. Boltay's Daughters is what one first might describe as a *strange* play. It is strange in that it does not employ the eternal triangle nor the other familiar compounds to which we are accustomed. In the characters of the Boltay family it gives us a different picture of family life, and one sometimes real, if the truth be admitted. Not all daughters sit on footstools at the feet of their mothers and not all mothers are forever petting their daughters, as the playwrights teach us to believe. To say that the conditions pictured in the story of the Boltays are impossible in this country is not true. Perhaps they are rarer here than abroad, but they are quite possible, although their presentation on the stage in a dignified, refined manner, such as is demonstrated by Harrison Grey Fiske in his latest production is altogether new. Anything produced by Mr. Fiske may be depended upon to be done in the most artistic manner.

"Mrs. Boltay's Daughters" can be found fault with only in regard to its subject. In setting and cast it is admirable. Such a cast, a large one, too, for this type of modern play, is a pleasure to watch.

The story of "Mrs. Boltay's Daughters" shows us the home life of the widow of a Hungarian diplomat who has been left penniless with four young girls to support. Mrs. Boltay has never known want and sinks beneath the burden. The eldest daughter, Roriska, played by the star, Miss Rita Jolivet, offers herself as a sacrifice for the family good by becoming the mistress of a wealthy government official in Washington, who, in return, supports the entire family. Five years have passed before the opening of the play, and Roriska is weary of her burden. Her lover is John Farraday, a married man, living apart from his wife for years. He had hoped to marry Roriska, but shrinks from the publicity and political ruin which would be his as a consequence. A young poet falls in love with Roriska and asks her to marry him. Thinking to begin her life anew Roriska accepts his offer, but discovers that the entire family, with the exception of the youngest sister, Sari, who loves her unselfishly, is opposed to her chance for happiness and respectability. Her mother and other sisters need the money she brings them, and make it so unpleasant for her that the poor girl doesn't know which way to turn. Then Sari, realizing the real state of Roriska's affair with Farraday, which has been kept secret from her until now, offers herself to her sister's lover as a substitute, so that Roriska may marry and the family be supported just the same.

This is a very pathetic scene and well played by Antoinette Walker in innocent, childlike fashion. Her intended sacrifice is not accepted by Farraday, but it opens Roriska's eyes, and he determines to marry Roriska, who has always loved him, no matter how great the scandal.

Miss Rita Jolivet, as Roriska, gave a beautiful interpretation of the elder sister. Gay and hopeful by nature, her character showed its strength in vivid contrast to the others. Her scenes with Sari in the last act brought tears to the eyes. Harrison Hunter as Farraday was manly and



won the sympathy of the audience despite the unpleasant role he played. Annie Hughes as Mrs. Boltay gave a finished interpretation, and Merle Maddern, as Olga, one of the sisters, made her role stand out vividly. Adelyn Westley as the manicure aunt, Beatrice Miller as the other sister Manci, Forrest Winant as the poet, were all excellent. One of the hits of the play was France Bendtsen in the comedy role of Professor Ziegler, the physical culture instructor.

### "ABE AND MAWRUSS"

Comedy in Three Acts by Montague Glass and Roi Cooper Megrue. Produced by A. H. Woods at the Republic Theater, Oct. 21.

Abe Potash ..... Barney Bernard  
Morris Perlmutter ..... Julius Tannen  
Rosie Potash ..... Lee Kohlmar  
Madame Cottrell ..... Katharine Coman  
Irene Andrieff ..... Claborn Foster  
Ruth Perlmutter ..... Louise Dresser  
A. Walter ..... Robert Gibson  
Katie ..... Amy Sumers  
Morris Rabiner ..... Leo Donnelly  
Boris Andrieff ..... Fred H. Speare  
Henry S. Wolf ..... James Spottwood  
Mrs. B. Gans ..... Corinne Walter Barker  
Mr. B. Gans ..... Walter Horton  
Sol Klinger ..... Carl Hartberg  
Mrs. Sol Klinger ..... Katharine De Barry  
Miss Klinger ..... Mignon Hood  
Leon Sammet ..... Joseph Redman  
Mrs. Sammet ..... Ferlie Boros  
Mr. Kaye ..... W. S. Ely  
Mrs. Kaye ..... Jeanette Marshall  
Miss Kaye ..... Dore Rogers  
Mr. Geigerman ..... Mona Morgan  
Dr. Eichendorfer ..... Stanley Jessup  
Mr. Pirberg ..... Edwin Maxwell  
Senator Murphy ..... Robert E. Homans  
Miss Cohen ..... Grace Fleiding  
Sidney ..... Jack Kennedy  
A. J. Redmond ..... Arthur Hurley  
Act I.—At the Perlmutter's, West 114th Street. Act II.—At the Potash's, Lexington Avenue. Act III.—The Clock and Suit Company of North America, Fifth Avenue. Scene 2.—Potash and Perlmutter's, East Broadway.

The lull that has existed for over a year in the cloak and suit trade has given way to a period of great strength and activity. The vigor of the market became evident immediately after Potash and Perlmutter opened their new showrooms at the Lyric Theater under the name of "Abe and Mawruss." Here is displayed such a wide assortment of laughs that the proprietors guarantee to fit all forms of depression and pessimism.

The second edition of this popular theatrical serial, while not as spontaneous in its gaiety as the first, is every bit as funny. It is essentially a character study and what little plot the play possesses simply provides a framework for the characters. Chief interest centers in Potash, the senior member of the firm. He has been drawn with far greater humanness and whimsicality than his partner Perlmutter. And as played by Barney Bernard he is a figure worthy to be placed in the front rank of characterization. Humorous, witty, philosophical, mercenary, generous, loyal, argumentative, by turns, he represents not only a type of his race but also a class—a class of the commercial world composed of all nationalities.

No actor that we can recall, with the possible exception of David Warfield, could have played the part with such subtlety and delicate shade as Mr. Bernard. His performance was a distinct achievement and belongs in the most exclusive gallery of character delineations.

The familiar slogan of the firm, "A partner can roast his partner—that's what partners are for—but no one else can roast him" can be said to serve again as the motto of the new instalment of the story. "Don't treat me like a partner. Treat me like a stranger—polite," cries Abe in one of his numerous engagements with Mawruss over their business policy. But in all their wrangles and disputes on their road to commercial prosperity they are loyal to one another. And we have the picture of Abe impoverishing himself to rescue Mawruss from the financial plight that follows his entry into Wall Street.

The play opens in the Perlmutter home in Harlem where a "neighborhood party" is in progress in celebration of Mawruss's wedding anniversary. Excellent craftsmanship is shown in the scene on which the curtain rises. Mawruss and Abe's wife, Rosie, are playing pinochle. Abe conducts a policy of watchful waiting over his wife's shoulder and as she plays her inexperienced hand her husband's disgust is expressed in the simple word, "Oy!" It is an irresistible moment and places the audience in a most responsive frame of mind.

The old firm has dissolved partnership when the third act begins. Since Abe is unable to view his partner's ambitious schemes of expansion with approval, he sells out to Mawruss for \$75,000 and the latter becomes allied with B. Gans, a third Wall Street promoter, in the Suit and Cloth company of North America, a million dollar corporation. But Mawruss soon founders in a sea of watered stock. The company goes to the wall, the sharper decamps with the money and prison stares Mawruss in the face. Here it is that the loyalty of his old partner avails itself. Abe turns over his private fortune. The money is refunded to the stockholders and the old firm of Potash and Perlmutter is re-established in its original quarters in East Broadway.

Most of the characters of the first play appear in the second. The redoubtable Marks Pasinsky is of course present, radiating his usual geniality and good nature. Lee Kohlmar played the part with distinction.

The part of Rosie is in the capable hands of Mme. Cottrell. She acted with her

customary finish and fine intelligence. Louise Dresser was pleasing in the role of Mrs. Perlmutter. Leo Donnelly scored a hit as the irrepressible Rabiner. Julius Tannen does not possess sufficient magnetism for the role of Perlmutter. However, he gave a forceful and easy performance. Walter Horton added a touch of reality to the character of the villain, Gans. The other parts were in the main, well handled.

### "ADELAIDE"

Play in One Act Translated and Adapted by David Bispham from the German of Hugo Muller. Produced by David Bispham at the Harris Theater, Thursday Afternoon, Oct. 21.

Ludwig von Beethoven ..... David Bispham  
Herr Rudolph ..... Graham Harris  
Clara ..... Idelle Patterson  
Franz ..... Henri Barron  
Frau Sopher ..... Kathleen Coman  
Adelaide ..... Marie Narelle

"Adelaide" is founded upon a romantic episode in the life of Beethoven. The scene is laid in his lodging house in Vienna. The great musician, irritable in his loneliness and approaching deafness, dreams of his lost love, Adelaide. There is no one to comfort him, no one able to understand him save his landlord's daughter, Clara. He bestows his pent up love upon her though quite in a fatherly way. While musing upon the irony of fate that has brought the misfortune of deafness to a musician, the love of his youth enters. She is still pretty but Beethoven, certain that disillusionment will follow any renewal of their romance bids her farewell and the play ends with the composer playing his favorite love song at the pianoforte.

Mr. Bispham gave a dignified and forceful impersonation of Beethoven. However, he should be given a medium more worthy of his powers. His remarkable versatility and beautiful voice deserve something better than trifles of the "Adelaide" order. Idelle Patterson was winsome and interesting as Clara. Marie Narelle played Adelaide. Henri Barron was sufficiently ardent as Clara's lover.

"The Rehearsal" proved to be an original musical entertainment in which several solos and a concerted number from "Die Meistersinger" were rendered. Miss Patterson exhibited a soprano of delightful clarity and sweetness in the aria from "Madame Butterfly." Henri Barron was heard in a couple of tenor solos. Graham Harris played the violin with admirable technique. Kathleen Coman contributed a piano solo and Mr. Bispham recited with feeling a "song poem" by Turgeniev.

### AT NEIGHBORHOOD THEATERS

STANDARD.—James Forbes' amusing farce, "The Show Shop," is the attraction at the Standard Theater this week. In the cast are George Sidney, Zella Sears, Jeanette Lowrie, Mildred Bright, Emmett Shackelford, Walter Young, Robert Frazer, and Dolly Lewis.

YORK.—"The Law of the Land," George Broadhurst's play which had a long run at the Forty-eighth Street Theater last season, is this week's offering at the York Theater. Adelaide French heads the cast, which also includes, Coates Gwynne, Frank Stirling, Joseph Merrick, A. T. Hendon, Durwood Penrose and Edward Quinn.

LEXINGTON.—Attraction for this week is Charles Sumner's drama, "The Natural Law." In the company are, Julie Herne, Teresa Maxwell Conover, Howard Hall, Conrad Nagel, Robert Lee Allen, Charles Coleman, Maggie Holloway Fisher and Carolyn Waide.

### FOR RUSSIAN MUSIC

A society, to be known as the Russian Music Society, has just been organized, whose object is to introduce the best works of some of Russia's greatest composers, including Borodin, Rachmaninoff, Moussorgsky, Tchaikowsky, Glere, Rubinstein, Rimsky-Korsakov, and Gretchaninoff. A course of six studio concerts has been arranged by M. Oulianoff, the Russian baritone. Among the artists engaged for these concerts are Alfred De Voto, pianist; Josef Malkin, violinist; Mr. and Madame Ondrick, violinists; T. Cella, harpist; Mrs. Bernice Fisher Butler, soprano; Mrs. Martha Baker, soprano, and N. Oulianoff, baritone.

The society's officers are: Mr. Gustave Frohman, president; Mrs. Mary E. Thayer, vice-president; Mrs. Edith R. N. Greene, second vice-president; Mrs. Walter Shepard, secretary; Mr. E. A. Meyensburg, treasurer; Mr. N. Oulianoff, musical director and founder; Miss Mary H. Russell, member Executive Committee.

For the present the society's home will be in the Oulianoff studio, 305 Gainsboro Building, 295 Huntington Avenue. As the seating capacity is only 400, the membership will be limited, the first season, to that number. Members' tickets are now ready. Application for membership and all inquiries should be addressed to Mr. E. A. Meyensburg, Gustave Frohman Exchange, Inc., 121 Columbus Avenue, Boston, Mass., or Mrs. Walter Shepard, 79 Bloomfield Street, Dorchester.

### ACTOR TAKES PULPIT

BOSTON (Special).—Oliver E. Hinsdell, who plays the part of Style in "Experience" and is understudy to Ernest Glendinning, was invited by the Rev. Dr. Drummond, pastor of the Unitarian Church of Summer-ville, to take the pulpit on Sunday, Oct. 15. His talk, which was on the subject of experience, concluded a series of nine lectures that Dr. Drummond has been giving on the episode of George V. Hobart's "Modern Morality" play.

# ANN MURDOCK

Direction CHAS. FROHMAN

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### MISS GEORGE IN "THE LIARS"

Henry Arthur Jones's Play to Follow "The New York Idea"

"The Liars," by Henry Arthur Jones, has been selected by Grace George as the next play to be seen in her repertory season at the Playhouse. It will succeed "The New York Idea" Monday, Nov. 8. For the present, however, "The New York Idea" will be kept on the programme, alternating with "The Liars."

Following the production of "The Liars," Miss George will begin rehearsals for a revival of "The School for Scandal."

### PHILHARMONIC SOCIETY CONCERTS

Joseph Stransky's programme for the season's opening pair of concerts by the Philharmonic Orchestra at Carnegie Hall, Thursday evening and Friday afternoon, will offer a composition never before given in America. This is Max Reger's "Variations and Fugue on a Theme by Mozart." The work was played throughout Germany last season, where it was pronounced the best achievement of the Bavarian composer.

The complete programme is as follows:  
"Laurel and Elaine" ..... MacDowell  
Scherzo, "Queen Mab" ..... Berlioz  
"Variations and Fugue on a Theme by Mozart" ..... Reger  
Symphony No. 4 in F minor, Opus 36 ..... Tchaikovsky

### CATHOLIC ACTORS' RETREAT

The first retreat of the Catholic Actors' Guild was held at St. Malachy's Church, Broadway and Forty-ninth Street, and from a devotional and intellectual standpoint it proved a great success. Among the features were the sermons preached by the Rev. John Talbot Smith. Among the prominent members present were: President Jere J. Cohan, Helen F. Cohan, Francis X. Hope, Brandon Tynan, W. E. Cotter, Eva Condon, James Lackaye, Mary Cullen, O. B. Lummla, Joseph R. Gary, Daniel Jarrett and others. The Friars, Lambs, White Rats, and Green-Room clubs were represented.

### SKATERS IN SOUSA CONCERT

Charlotte and the skating ballet of "Hip-Hip-Hurray" took part in the concert given last Sunday night in the Hippodrome. They provided the second part of the programme and the star skated to a waltz written for and dedicated to her by Raymond Hubbell. The first part of the programme consisted of music conducted by John Philip Sousa. It included his own suite, "The American Maid," Strauss's "The Beautiful Blue Danube," the "William Tell" overture, and songs by Orville Harrold, Belle Storey, and Virginia Root.

### STAGE CHILDREN'S FUND BENEFIT

A benefit dance and carnival for the Stage Children's Fund, of which Mrs. Millie Thorne is president and Lee Shubert honorary president, will be held at Alhambra Hall, 126th Street and Seventh Avenue, Friday evening, Nov. 12. There will be a free dancing contest for children five years old. Among those who will compete for prizes are Virginia Ketchel, of the Fox Film Corporation; Katherine Roberts, of the Pathe Film; Ruth Collins, of the Imp Film; Baby Perry and Alice Brennan, of the Vitagraph, and Sidney Baruch. Mrs. Josie Sadler will act as chairman of the dancing committee.

### TAKING NO ACTIVE PART IN WAR

John P. Campbell, director of the Irish Theater of America, has issued a vigorous denial that this institution is in any way associated with the sectional organizations in New York taking an active part in the European war.

The Irish Theater of America is strictly an artistic organization," Mr. Campbell states, "and the only advance it is interested in is the advance of art."

### LIFE IN AN OLD PLAY

SCRANTON, PA. (Special).—The Poit Stock Players, who are increasing in popularity each week, gave "The Wife," one of the best productions of the season, week of Oct. 18, to overflowing houses. Seiner Jackson as John Rutherford gave a forcible and finished interpretation of the character, and Mae Desmond as Helen Truman, sharing honors with Charles H. Stevens as Mathew Culver, gave one of her best characterizations. Kerwin Wilkinson as Robert Grey and Arthur Buchanan as Silas Truman, were unusually good in their parts. Lydia Jones, Edna Archer Crawford and Josephine Emery did admirable work. Stewart E. Wilson as Jack and Hazel Miller as Kitty were never seen to better advantage. Morton L. Stevens as Major Putnam, furnished the comedy part of the play. James Brennan and Constance Early did well. The scenery was as beautiful as any ever seen here, and the staging under the direction of Augustin Glassmire was perfect. "The Volunteer Organist" week of Oct. 25. In preparation "Kreutzer Sonata," "Merchant of Venice," etc. C. B. DERMAN.

### NO "BLOOMERS" NEED APPLY

The Auditorium, the municipally owned and operated theater of Richland Center, Wis., advertises that the town gave "The New Henrietta" a \$1,200 house this season, and adds that "good clean attractions at reasonable prices that can show a clear record are always appreciated. The other kind not desired."

### BALLET RUSSE HERE IN JANUARY

Announcement is made that the engagement of the Diaghileff ballet and the first appearance here of Karsavina and Nijinski will open at the Metropolitan Opera House for two weeks on Jan. 17. Nahan Franko will conduct an orchestra of seventy musicians. Rinski-Korsakov and other composers will be represented in the ballet music.

### BARE LEGS COVERED AT GARDEN

The chorus ladies of the Winter Garden are now appearing in costumes which "conceal and yet reveal" their charms of figure. In other words they have draped their bare legs in tights. It is said the Mayor received many letters of complaint of the nudeness appearance of the company and that the management of the Garden took a hint from his office to use more clothes in the production.

### GRANVILLE IN CASTLE'S PART

Bernard Granville has been engaged to succeed Vernon Castle in "Watch Your Step" when the latter leaves for England to enter the British army as an officer in the aviation corps.

### GIVES UP "THE CLAIM"

After several weeks of rehearsals John Cort has postponed indefinitely the production of "The Claim" in which Florence Roberts was to have appeared this season.

### "SECRET SERVICE" NOV. 8

William Gillette's engagement in "Sherlock Holmes" has proven so successful at the Empire that he has postponed the revival of "Secret Service" until November 8.

### UTAH MUSICIANS' DIRECTORY

By courtesy of H. C. Whitney, proprietor of The Deseret News, Salt Lake City, The Mirror has received a copy of the Utah Musicians' Directory, compiled by S. Wendell Silver and Herman A. Horowitz.

This directory of musicians and kindred artists is designed as an authentic source to which any person can turn for immediate and accurate information, as to artists, musicians, critics, managers, representatives, schools, booking agents, etc., in the State of Utah. It is further designed to bring the general public in closer touch with musicians and artists, and bring about a better business understanding with a consequent financial gain, which is the desired result.



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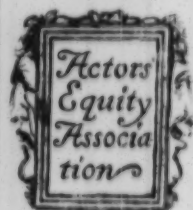
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## ACTORS' EQUITY ASS'N

A. E. A. Magazine to Contain Official Notices  
—Plan Outlined to Help Actors' Fund



Richard A. Purdy and Grant Stewart.  
New members elected:

Chester Barnett  
Lillian Lee  
Wm. M. Bemus, Jr.  
Donald Meek  
Ann Bert  
Harriet Rempel  
Robert G. Capron  
Jane Seymour  
Franklyn Farnum  
Merle Stanton  
Clyde Fogel  
W. A. Whiticar  
Lidalee Gilyard

The Council's determination to publish an A.E.A. magazine has elicited expressions of alarm from a number of long experienced and zealously devoted members. These apprehensions are warranted, but they were all threshed out in the deliberations of the Council upon the matter. A conservative committee will supervise all editorials as well as reportorial news in the proof sheets and it is safe to say that the organ will not be an open forum for ill-considered utterances. Having found that the methods hitherto used for keeping all the membership posted are inadequate, it seemed necessary that this additional way of maintaining a loyal spirit of fraternity be adopted. It is our effort to stop those skeptical actors who may not be in trouble from crying "What is the A.E.A. doing?" What company does not have one member at least that is forever asking, "What time do we leave?" And who has not on occasion been sufficiently exasperated to exclaim to such a person "For the Lord's sake don't you ever read the call?" It is meant that the A.E.A. organ shall be a kind of call-board on which it will post its official notices.

We have observed the public announcements that lay agents have been retained to solicit from other and wealthy laymen contributions of cash to swell the resources of the Actors' Fund. Again let us say, and with added conviction, that the adoption of the plan suggested by us some months ago, by which the greater part of the fees now paid by actors to theatrical agents, could be made contributory to the Actors' Fund, would make this begging for alms unnecessary. The money now allowed to parasites who, in more than one instance, have managers for their undisclosed partners would be sufficient for all the Fund's demands. If all managers would co-operate with the A. E. A. and apply to the profession's charity this sound principle of economy it would be a mighty uplift to the healthful pride of those who give their lives to the stage. How much longer shall greed and cupidity be permitted to thrive by exploiting people of the theater as irresponsible mendicants?

An A. E. A. circular that is now being mailed contains the following:  
The Actors' Fund bestows charity on the unfortunate sick of our profession and gives honorable burial to its destitute dead. "The Actors' Fund bestows charity on justice for the working members of the profession and will thereby lessen the need of the Actors' Fund."

There are so many silent victories for the association that it is sometimes hard to refrain from shouting them. One manager's attorney counsels one of our members that she can give two weeks' notice to terminate a contract she is under before the season opens, or for that matter, before the rehearsals begin, and she gives the notice and accepts an engagement from the manager whose attorney's exact words had been, "Give your notice and see what they'll do." (Fine example in ethics!) What "they" did, was to appeal to the A. E. A. whose examination of the contract in question proved the member had no right to cancel it before opening. The management that made the contract was forced to save the inauguration of his season by securing a higher salaried actress and he claimed that he should be paid the difference of the salaries for the first two weeks. The association was of the same opinion and it has succeeded in having the sum paid thanks, mainly, to the amenable spirit of the young actress concerned. She and her present employer shared the expense equally.

One office we have in mind provoked so many complaints fifteen months ago that we would have been warranted in bringing suit against it two or three times a week. A large number of cases were pressed against it and settlements obtained. The only thing that determined methods of our attorney grew in favor until that office realized that it would be better for every standpoint to work in harmony with the A. E. A. More than a year has elapsed and despite the fact that the office mentioned is one of the busiest in New York, we have had no serious trouble with it. It is good to understand each other.

Sometimes members on tour ask the Association's advice by telegraph. If we seem to point out the limitations of a contract too exactly and show an equitable consideration for the extremely bad conditions on the road, it is because we are in the watch tower and can see. Much of the difficulty that oftentimes arises with a com-

pany at a distance from the proprietor's home office is due to the misfit "business manager." One that is incapable of holding the respect and confidence of his traveling mates is apt to be a grave hindrance to the well-meaning proprietor in time of stress. Some of them cannot learn even in the University of Hard Knocks. They should attend a vocational school.

By order of the Council.

HOWARD KYLE, Cor. Sec.  
GRANT STEWART, Rec. Sec.

## HELP FOR ACTORS' FUND

Campaign Begun to Raise \$1,000,000 Endowment to put Fund on Sound Financial Basis

To free the Actors' Fund of America from the danger of disintegration for lack of money, a campaign to raise an endowment of \$1,000,000 has been launched by Daniel Frohman and Marc Klaw, respectively president and director of the Fund. Offices have been established in the Hotel Astor, where a committee known as the National Campaign Committee of the Actors' Fund of America will conduct the campaign. This committee will be headed by Mrs. Florence H. O'Neil and William C. Donnelly.

The Fund is spending nearly \$70,000 a year in maintaining its home on Staten Island and helping members of the theatrical profession. As the income from benefits can never be depended upon, the endowment fund is proposed as a means of placing the Fund on a sound financial basis. The list of patrons will be headed by President Wilson and Governor Whitman, and responses have been received from ex-President Taft, the Governors of a number of States and people prominent in the financial and social world.

This is the first call that the Actors' Fund of America has ever made for personal support, and the responses have been so positive and the letters accompanying the acceptances so sympathetic, that the committee enters upon its campaign with every assurance of bringing it to a successful conclusion.

## DENHAM DRAMAS NEW TO DENVER

"The Shadow" at the Denham, Oct. 10-16, although a depressing play in which the author tempted fate by failing to introduce the slightest comedy, contained a number of beautiful lines and gave Miss Lang and Mr. Anthony excellent emotional roles. The child seen in the second act was one of the prize babies of the Better Babies Contest, held in conjunction with the International Dry Farming Congress. "Innocent" week of Oct. 17, was another uncomfortable play. Besides the leading characters, Robert Harrison's work deserves notice. These two plays, together with "The Beautiful Adventure," which is to follow, are new to Denver.

## LOU-TELLEGEN IN "WARE CASE"

Lou-Tellegen, who was seen last season in "Taking Chances," has been chosen for the leading role in "The Ware Case," which the Shuberts will shortly present. "The Ware Case" is now running at the Wyndham Theater with Gerald D. Maurer. The play is by George P. Bancroft, who writes under the pen name of George Plydell. He is the son of Sir Squire Bancroft.

## GRAND OPERA IN THE BOWERY

A new season of grand opera will be given in the Thalia Theater, Bowery, beginning Nov. 5, under the direction of Louis Zuro. The repertoire, in addition to the standard works, will include "Eugene Onegin," "Demetrius," "La Gioconda," "Othello," "Thais," "La Favorita," "Huguenots," "Tales of Hoffmann," "La Juive," "Ballo in Maschera," and "Fidelio."

## EDELSTEIN FILES PETITION

Joseph Edelstein, theatrical manager of 17 Livingston Place, formerly manager of the People's Theater and other playhouses on the Bowery and East Side, has filed a petition in bankruptcy with liabilities of \$56,918 and assets of \$36,069.

## IN "MY HOME TOWN GIRL"

The cast of "My Home Town Girl," which Perry J. Kelly will produce in Syracuse on Nov. 15, has been completed. Among the principals are Hyams and McIntyre, Eda von Luke, Alma Youlin, Jean Salisbury, Doris Vernon, Wilfred Young, Charles Herne and William T. Hayes.

## SANTLEY WITH DILLINGHAM

Joseph Santley, who closed his season in "All Over Town," in the Middle West last Saturday night, has signed a contract with Charles Dillingham and will shortly be seen under the latter's management on Broadway.

## TIT FOR TAT

Rehearsals have begun for "Tit for Tat," a comic opera which will have its presentation in New York during the holidays. The music of the new piece is by Grete Ves-sella, while the book is by Alexander Baker and Edward St. John.

## IRENE FRANKLIN RESTING

Irene Franklin and her husband, Burton Green, who resigned from "Hands Up" in Philadelphia last week, are resting at the Godney Farms Hotel, White Plains. It is likely that they will soon re-enter vaudeville.

## The Treatment of Influenza or La Grippe

It is quite refreshing these days to read of a clearly defined treatment for Influenza or La Grippe. In an article in the "Lancet-Clinic," Dr. James Bell, of New York City, says he is convinced that too much medication is both unnecessary and injurious.

When called to a case of la grippe, the patient is usually seen when the fever is present, as the chill which occasionally ushers in the disease, has generally passed away. Dr. Bell then orders that the bowels be opened freely with salts, "Actoids" or citrate of magnesia. For the high fever, severe headache, pain and general soreness, one Anti-kamnia Tablet every three hours is quickly followed by complete relief. Ask for A-K Tablets. They are also unexcelled for headache, neuralgia and all pains.

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## PHILADELPHIA

PHILADELPHIA, Oct. 20, 1915.—There was but one change of bill at the local playhouse this week. "A Full House" at the Adelphi making its first Philadelphia appearance. From advance indications it is considerably better than the last show having a card name—"The Three of Hearts"—seen at this theater earlier in the season. Of course it is much easier to call a bluff when only a three of hearts is shown than when someone stands pat with a full house, which no doubt accounts for the unusual death of the first mentioned show.

William Hodge in "The Road to Happiness" was playing at the Adelphi, doing a very satisfactory business, and for the third week of his run here the show was moved next door to the Lyric, where "Hands Up" closed a two weeks' engagement.

"Daddy Longlegs" has settled down for a long run at the Broad, while "Under Cover" is playing to good houses at the Garrick. At the Forrest, "The Birth of a Nation" is still doing a land-office business, though the other expensive movies, the "Triangle" films at the Chestnut Street Opera House, cannot report so favorably.

"Carmen" was seen here for a quarter at the Stanley last week and it is said that the receipts for the week averaged \$1,500 daily, so great was Geraldine Farrar as a drawing card. Grant Lafferty is now in full swing at the Walnut, although he has not secured the permanent leads for his stock company, known as the Penn Players. This week "Within the Law" is the feature and the guest star is an old Philadelphia favorite, Joseph R. Garry, who plays the part of Inspector Burke. Garry's last engagement in Philadelphia was also at the Walnut, where he appeared last season in "The Dummy," J. SOLIS-COHN, JR.

## DETROIT, MICH.

DETROIT, MICH. (Special).—The Boston Grand Opera company, combined with Pachelba and her Russian Ballet, gave local music lovers their first real treat of the season at the Lyceum Theater Oct. 18-20, offering "Carmen," "Madame Butterfly," and "L'Amore Del Tre Re."

At the Garrick Theater "The Lilac Domino" proved an excellent drawing card Oct. 18-23. A heavy advance sale is reported for next week's offering, "To-night's the Night."

"Sari," with Mimi Hanks at the Detroit Opera House Oct. 18-23, will be followed by Leo Dittichstein in "The \$2,000 Night."

The Temple Theater inaugurated its Fall season to capacity business each week. Oct. 18-24, Emma Carus headed a well-balanced bill.

"Tribute" for touring, Wilton Lockaye and Clara Kinsball Young was held over for a second week at the Majestic Theater to accommodate the crowds.

Burlesque was represented in Detroit Oct. 17-23 by "Cherry Blossoms" at the Cadillac, and "Follies of the Day" at the Garrick.

ELVA A. MARON.

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## CHICAGO

## Campanini Captains the Coming Operatic Campaign, with Geraldine Farrar as Advance Vitette in Concert

CHICAGO (Special).—Clefonte Campanini, followed by Egon Polak, the new Wagnerian conductor, has arrived at the Lake front and will proceed to put into execution the plans of the Chicago Opera Association for its fifth campaign of grand opera. Emmy Destinn fires the opening big gun, "La Gioconda," on Nov. 15, but Geraldine Farrar, the fair frequence of opera, picture and concert fields, made an advance appearance at the Auditorium on Sunday afternoon and scored a record for single recital that the management may well emulate. If not envy, at their matinees, Geraldine comes as guest star in her favorite roles during the season, and will hold her own even with the much-heralded Maria Kousnezoff, the Russian actress, dancer and singer, who will create the title-role in Massenet's posthumous opera "Cleopatra"; Conchita Supervia, the Spanish soprano, who will be Charlotte in the revival of "Werther," and Melle Carmen, the Tuscan dramatic soprano, who will sing "Dejanire," and later "Zaza"—the season's promised novelties.

The illness of the opp, which threatens her permanent retirement from the stage, enabled Arien Hackett to come to the front as Mr. Faversham's leading lady in "The Hawk" at Powers—and the perspicacious Percy Hammond opines that she plays the role just as well as did Gabrielle Dorsai in New York (thereby dodging dangerous comparisons with the star's retiring spouse.)

"Pollyanna" announces the end of her nine weeks' run (three longer than originally booked) on Oct. 30 and will tour to St. Louis for two weeks. Marie Tempest will fill time and the Blackstone until George Arliss gets ready to produce Edward Knoblauch's "Paganini" play, now in rehearsal under direction of George O. Tyler, in conjunction with Klaw and Erlanger. Temperamental tempests threaten to wreck the promising career of "The Girl of Tomorrow," Joseph Howard, author, co-star and managing director, conceived the idea that Conroy and Le Maire were black-faced villains who had conspired the plot and were planning to hog the whole show, so he just naturally fired them. But an unknown team who used the same kind of burnt cork failed to fill the gap left by the surgical comedians, and the show will close "for repairs." If possible, and probable resurrection on the road, where it should have been whiped into shape before coming to Chicago. Otherwise, "cold storage for keeps."

"Damaged goods" will fill in a couple of weeks at the La Salle, the time between the departure of "The Girl of Tomorrow" and the coming of Hyams and McIntyre in a new show. The film was delayed by the censors, but some sort of injunction proceedings, similar to those employed in the case of "The Birth of a Nation," is expected to put it over.

The two-dollar pictures are not catching on in Chicago. The wonderful business of "The Birth of a Nation" led to the installment of Triangle features at the Studebaker and "The Battle Cry of Peace" at the Olympic. Neither one of these shows is doing any business worth speaking of. On the other hand, "The Birth of a Nation" continues to play to something like \$14,000 per week.

DONALD STUART.

## BOSTON

BOSTON, MASS. (Special).—After a two months' run of "Experience" at the Shubert, Morris Gest has moved the play to the Boston Opera House, to the accompaniment of a typical Comstock-Gest publicity campaign. The Opera House, it will be remembered, is now a Shubert theater.

"Independent Means" has been withdrawn at the Toy. Cyril Harcourt, author of "A Pair of Silk Stockings," will produce his newest play, "A Place in the Sun," at the Toy on Nov. 2, and will have a part in the piece himself.

John Craig, almost alone among stock managers, has as a fixed policy the production of an occasional piece new to the stage. "Coat Tails," a new farce, was put on at the Castle Square Oct. 25, and will have more extended notice in this place next week.

"Androcles and the Lion" and "The Man Who Married a Dumb Wife" came to the Wilbur Oct. 25 and "Trilby" came to the Shubert. The other bills: "Hollis," "Nobody Home," "Colonial," "The Follies," "Tremont," "On Trial," "Plymouth," "Back Home," "Park Square," "Twin Beds," "Majestic," "The Birth of a Nation."

With Florence Ziegfeld and Billie Burke listening at the San Francisco end of the line, Ina Claire and Charles Purcell of the "Follies" one night last week sang "Hello, Frisco" over the long distance telephone.

Frederick Ormoude has rejoined the Craig Players.

The National Board of the Musicians' Union has protested to the Keith management against the employment of Crestore and his band at the "Hippodrome" (formerly the National), which reopened Oct. 25.

William Redmond, well remembered here for his work in the Boston Theater company in the '80's, died recently at his home in Piermont, N. Y.

There has been a heavy advance sale for the Boston Opera-Pavlova ballet season, to begin Nov. 15.

With her comedy, "Prudence in Particular," Rachel B. Butler has won the MacDowell Fellowship at Radcliffe.

## SAN FRANCISCO

SAN FRANCISCO (Special).—The Theatrical Managers' Association gave a benefit on Oct. 22, it being the first one held for many years. Billie Burke is here with her mother, who is confined to her bed. The star awaits Florence Ziegfeld, her husband, who is billed to arrive almost any day.

Victor Herbert is with us, and will direct a series of popular concerts at Festival Hall at the Exposition, beginning Nov. 1.

There is some more talk about a new vanderbilt house to be erected corner Ellis and Mason streets, seating capacity 3,000, and costing \$300,000. The Ellis Street Investment Company will finance the deal.

Century Players' Film Manufacturing Association has filed articles of incorporation; no capital stock.

"Prunella" was staged at the Greek Theater University of California at moonlight by the English Club; 5,000 spectators were present to enjoy the love drama.

The Post Street Theater closed its doors, finding it impossible to make the new venture pay. The Columbia is staging for the first time here German battlefield pictures. All seats 25 cents.

The Alcazar staged "He Comes Up Smiling" Oct. 18 to its usual full house, and the play and players were appreciated as usual.

## NEW YORK THEATERS

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Miss Vaughan is still out of the cast, and her place is taken by Miss Urban. "So Long, Letty," at the Cort is drawing crowded houses nightly. It is just spicy enough to make it interesting.

The Savoy still reels on with "The Birth of a Nation," and the Empress has a picture version of "The Little Minister."

Pantages gave us George Lovette in "Concentration" as the headline.

The Orpheum has another big bill, including Harry Beresford and company, Nellie Nichols, Jack Dudley Trio, Una Fairweather, and hold-overs.

John Considine, of the Empress Circuit, is in town looking after his affairs.

A. T. BARNETT.

## TERRA HAUTE

TERRE HAUTE, IND. (Special).—A fair house saw Walker Whiteside in "The Ragged Messenger" Oct. 9. The star and entire company presented the drama in a very pleasing manner. "The Bird of Paradise" Oct. 16 played to 8, H. O. A capable cast, headed by Carlotta Monterey, were thoroughly appreciated by enthusiastic audiences. "Maid in America," Nov. 10; "The Lilac Domino," Nov. 15. No dark nights; motion pictures on dates on which no legitimate is booked. GANET BAGGOT.

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# NEWS OF STOCK PLAYS AND PLAYERS

Edited by WILLARD HOLCOMB

## The Ticker

"Let no pent-up prompter's book confine out powers."

For the whole boundless repertoire is ours!

These are the times when the stock director, like Monte Cristo, may truly exclaim: "The world is mine." All the realm of drama, ancient and modern, is now offered—not freely, of course, but at varying royalties to the man who formerly was obliged to browse through the "yellow-backs" for material, or beg the privilege of producing some worn-out old road play. It has happened more than once of late that a new play produced on Broadway one week has been released for stock the week following. But while it may not be wise to "look a gift horse in the mouth," remembering that older adage about "Greeks bearing gifts" and what happened to the Trojans the time it was "a horse on them," many stock managers are becoming chary of "paying for dead horses," even though freshly killed. While many plays that fall are really meritorious and better adapted to stock than to Broadway, a failure is no better for being strictly fresh. Pope's advice on fashions is pertinent when applied to the selection of stock plays:

"Be not the first by whom the new is tried, Nor yet the last to lay the old aside."

The prime considerations should be the capabilities of your company and the tastes of your clientele, for the Bible dilates upon troubles incident to "putting new wine in old skins." Still, in the desire to vary the routine by introducing a novelty, stock directors frequently take long chances, and sometimes get away with them. It is very difficult to resist the siren song of the stock play "booster," especially when he "draws the long bow" and shoots wildly. Recently we noted the advertisement of "A great play for stock," "In His Power," ran over a year at Wallack's Theater, New York City, a few years ago. While vaguely wondering whether we had skipped a year recently, we looked up "In His Power," which must have been discovered when Wallack's was torn down recently. It was produced there, in 1885, but according to Col. Brown's annals of the New York stage it ran from Oct. 26 to Nov. 2, when "The Rivals" was revived, followed shortly by "Hoodman Blind," which had a long run for those days. "In His Power" may be "a great play for stock," since it served to introduce Kyrie Bellew and Sophie Eyre to New York, but it certainly did not "run over a year at Wallack's Theater"—a few years ago. This example, culled from one of the oldest and most reliable stock play circulars, shows how careful directors have to be in selecting their repertoire.

"Eternal vigilance is the price of life"—for stock as well as other organisms.

### CALLS FOR MARGUERITE SKIRVIN

HARTFORD, CONN. (Special).—Miss Fayette Perry joins the Poll Players week of Oct. 25. Miss Billie Long left the company the previous week. She has been here for some time and did some very good work. Miss Perry, who is to be the ingenue, will take the leads for the time being. It is said that Marguerite Skirvin will return in a few weeks. She left the company several months ago to take the leading part in "Rolling Stones."

The Poll Players presented "Freckles" for week of October 18. Eugene Desmond did good work in the title role, but others in the cast were far below the usual standard. The play was tiresome and by no means convincing. However, the company can hardly be blamed for this since "Freckles" as a play is very poor in itself. The plot is an absurdity and the drama poorly constructed. Attendance was fair and the company received some applause, as tribute to their individual popularity, and not to the play. "Mademoiselle Fashion" and "Kick In" are next two productions. The former is a fashion review, the latter well known to Metropolitan playgoers.

SEYMOUR WEMYSS SMITH.

### LUELLA MOREY AS "MOTHER"

The Bronx Theater continues to be one of the really prosperous stock houses in the east. The growing interest in the work and assignment of parts of the R. F. Keith Players is manifested by the audiences from week to week and keen is their enjoyment when the deservedly popular Luella Morey is cast for star parts. That she is quite up to the stellar altitude was proved several seasons ago when she was featured for two years in Lillian Russell's role in "Wildfire." Week of Oct. 18 saw Miss Morey in the title role of "Mother" which she played with exquisite tenderness, simplicity and strength. The two sons were excellently portrayed by Walter Marshall and Albert Gebhardt and Walter P. Richardson as Harry Lake played the part with frank naturalness. Margaret Fielding was very successful as Leonore and Ruth Robinson made an appealing elder sister. Lauren Pullman and Georgia Fursman were most amusing as the twins while Fred C. House as Mr. Chase and Pearl Kinkade as Bessie Terhune aided by Lucille Lalliviere as Agatha completed the competent cast. Week of Oct. 25 "The Natural Law."

IDA C. MALCOMSON

### TOLER IN HIS OWN PLAY

HALIFAX, N. S. (Special).—Sidney Toler essayed the leading role in his own play, "The Belle of Richmond," to crowded houses at Academy of Music afternoon and evening. Jane Morgan was dainty, pretty and effective in the title role. Maurice Burr as Mose, the colored servant, and John J. Farrell as the Kentucky Colonel made distinct hits.

Miss Morgan made one of her greatest successes as Mrs. Garrison in "Wildfire," making a dashing widow, and looking attractive in magnificent gowns. Louis Albin as the stable boy, Mr. Farrell as the trainer, and David Munio as the Englishman were outstanding characterizations. Frances Stamford was also excellent as the jockey.

JAN. W. POWER.

### DUBINSKY "THE SCAPEGOAT"

KANSAS CITY, MO. (Special).—Sunday night's performance of "The Scapegoat of the Family" by the Dubinsky Brothers' Stock company at the Garden Theater, broke all box office records for that house. Ed. Dubinsky scored a hit as John Wesler, the scapegoat, and Miss Daniel was particularly effective as Arvilla Berger. Charles Cubine was a favorite in the comedy role of Squire Berger, while the work of Barney Dubinsky as Niel Berger and Eva Craig as Ruth Wesler were extraordinarily pleasing.

W. E. WILLIAMS.

### "THE MASTER MIND" IN ELMIRA

ELMIRA, N. Y. (Special).—The Mozart Players gave a remarkably strong production of "The Master Mind" at the Mozart 18-23 to capacity business. Victor Browne scored a personal hit as Andrew Watkins. Cortland Wainwright did his best work of the stock season. Alice Clements was a charming Lucene Blount. Arthur Griffin and Emma Carrington were well cast as Mr. and Mrs. John Blount. Harry McKee was a clever Jim Creegan and Charles Dey a good Walter Blount. Others who did well were Cliff Hyde, Henry Willman, Verne Sheridan and Joseph Latham. Karl Amend's special scenery added attractiveness and incidental music, under the direction of Carl Oltz, was a feature. "Help Wanted" 25-30. J. MAXWELL BEERS.

### HORTON WITH PENN PLAYERS

Direct from the Crescent in Brooklyn to join Grant Laferty's new Penn Players at the Walnut, in Philadelphia, went Edward Everett Horton, Jr., who is well remembered as a member of the Little Theater Company and also of the Orpheum Players during the final season at the Chestnut Street Theater. Mr. Horton made his first appearance with the Players in "The Man From Home." He will play lead in "Within the Law."

Frank Thomas also received a hurried call to join the Walnut stock in "The Man From Home," and Irene Oshier follows Marie Curtis.



BLANCHE SHIRLEY.

### HEADING THE CRANE-SHIRLEY STOCK COMPANY AT SCHENECTADY, N. Y.

During the short time which Miss Blanche Shirley has been in Schenectady she has already won a host of admirers, for her work in such diversified roles as Molly in "Kick In" and Mignon in "The Girl in the Taxi" stamps her as an artist of thorough training and experience, and one capable of portraying a character without any artificiality. In addition to playing for several seasons with Phoebe Davis in "Way Down East" and in "The Thief," Miss Shirley has appeared in stock in Troy, Chicago, Staten Island, and Newport, where she played for two consecutive seasons of fifty weeks.



JAMES CRANE.

Mr. James Crane is a successful type of the college man in theatricals. He is the son of Dr. Frank Crane, editorial writer on the New York Globe, and after graduating from Williams College adopted the stage as his profession. Mr. Crane is an actor of no mean ability, and in addition to the responsibilities of leading man, is lessee and manager of the Hudson Theater for an indefinite engagement. Aside from appearing in "The Country Boy" and with Helen Ware in "The Price," Mr. Crane has devoted all his time to stock, having played in Taunton, North Adams, Chicago, Newport, and Troy.

### BERT CHURCHILL LEAVES BALTO.

BALTIMORE, MD. (Special).—Since for the "Goose," that delightful little comedy which Grace George played, was chosen by the Auditorium Players for their third venture into the field of comedy. Bearing in mind their work in "Too Many Cooks" and "Ready Money," we were prepared for a good performance, and were not disappointed. In the first place the entire company was splendidly cast and played with an ease and assurance which was as refreshing as it is unusual in stock productions. All worked at quick tempo, and every scene was put over with snap and full appreciation of its possibilities. Miss Huff in Grace George's role contributed an even better performance than in "Mistress Nell." She injected a surprising amount of animation and shading into the role, and played with a delightful abandon. The long rest and change has evidently worked wonders for Miss Huff and her art. Berton Churchill gave an admirable performance of the husband. It is a distinct disappointment to find him severing his connection with the company this week to take up new work in a metropolitan production. Mr. Churchill is the best all-round stock actor Baltimore has had the good fortune to see in the past six years, and his departure will cause many regrets. Mr. Overmann played with his accustomed skill; likewise Miss Dale.

I. B. KREIS.

### ORANGE BLOSSOMS IN FLORIDA?

JACKSONVILLE, FLA. (Special).—Miss Hazelle Burgess, the popular leading lady of the Hazelle Burgess Players who left her company for four weeks' vacation at her home in Boston and at the end of that time announced that she would not return to Florida this winter, has rejoined her company amidst rumors of a very pretty romance. When Bert Leigh received the announcement that she would not return he boarded a train for Boston and Haverhill and after some little trouble secured the fair leading lady's promise to return to the company which he has named for her. They made their re-appearance here in "Nearly Married" and the wise ones are anticipating that their next offering will be "Their Wedding Day," with "Is Matrimony a Failure" to follow, perhaps.

WILLIAM L. BOYKIN.

### NEW STOCK IN CLEVELAND

The Duchess Theater in Cleveland will open with stock the first week in November. The company will be headed by Ethel Valentine. Marie Curtis will be the second woman and William H. Sullivan, who recently closed as leading man at Union Hill, will hold the leading male roles. Other members include Jerome Renner, Wilson Day, Frances Younce, Anne Brad'ey, Karl Ritter and Patsy McCoy.

### "ANOTHER MAN'S SHOES"

Northampton Players Start the Season Ambitiously with a New Play

NORTHAMPTON, MASS. (Special).—Monday evening, Oct. 18, The Northampton Players opened a week's production of "Another Man's Shoes," a new play by Laura Hinkley and Mabel Ferris that is later to be produced in New York by Henry Miller. The Northampton company handled it creditably and made it an offering of decided interest. The play is well constructed in plot and dialogue, and has human and pathological interest. Its situations grow out of confusion of identity, following a man's injury in a railroad accident. Suspense is skillfully developed and the satisfactory solution is kept a mystery until the close of the last act. The dramatic values of its truly human qualities are not forced. Its love story, of considerable strength, is not between the conventional pair of young lovers whose course runs not smooth, nor between the unconventional lovers of the domestic problem play, but between a very human man and woman who are victims of a pitiful case of confused identity. Developments demonstrate to the man that he is not what he is supposed to be, and the very depth of his love for the woman makes him try to find her true husband while everyone backs his effort, believing his conviction to be a delusion remaining from the accident. This complication interweaves consistently throughout the play, but condensation and acceleration would heighten its acting value. The main action falls upon James Rennie whose success in handling the complexities of the part, especially in the short time allowed for stock production, indicates the dramatic growth evident in his continued work here. Adeline O'Connor supplemented him excellently. Others doing good work in the cast were William Pringle, Sue Van Duser, Robert Ames, Charles Coleman, William Powell, Gertrude Workman, Frances Goodrich, Mary Coates and Thomas Swem. The stage settings by scenic artist Seymour Parker and stage manager Thomas Swem were entirely adequate. Among those witnessing the first performance were Mr. and Mrs. Gilbert Miller, Mabel Ferris, Clayton Hamilton, Bertam Harrison and Jessie Bonstelle. The bill for the preceding week was, "Within the Law" in which Adeline O'Connor did splendid work as Mary Turner.

MARY K. BREWSTER.

### UNION HILL SAYS "WELCOME"

When W. C. Masson, William Woods, Charles C. Wilson and Joseph Lawrence left the Keith Players, Union Hill, to reopen the Crescent Theater, Brooklyn, we predicted in these columns that on the return of these people they would secure the warmest of welcomes. It wasn't warm—it was HOT.

"We never realize what home really means to us until we have been away from it," said Joseph Lawrence to the enthusiastic audience which gave him one of the warmest receptions ever accorded an actor at the Hudson Theater. "While I have been over the waters (Brooklyn), I did not think I would come back to Union Hill until next Spring," he continued, "but I certainly am glad to get back now." His smiling countenance, as he tried to hold the several bouquets he had received from failing on the stage, fully verified the latter statement. Charles C. Wilson, the popular juvenile, also shared in the house warming and expressed his gratification of the warm feeling on the part of the audience. The Misses Julia Taylor and Virginia Howell, both new to the Hudson Theater, were also warmly received. Jack Roseleigh, leading man, told of his intention to give Union Hill the very best of acting that he was capable of, and if his work in last week's production of "The Natural Law," played for the first time in stock, is to be accepted as a criterion of future performances, he will remain in Union Hill so long that he will eventually be elected mayor of the town—if one is to judge by his steadily increasing popularity.

The performance of "The Natural Law" was given in the usual excellent style of "America's best stock organization," though the play itself was not a particularly pleasing vehicle. Mildred Florence and Aubrey Rosworth were included in the cast. It was with a pang of regret that we miss Miss Evelyn Watson from the cast of the re-organized company. It seems like old times, remarked one theatergoer as he noticed popular Byron Randall again working in conjunction with our own "Willie" Goldhardt. This week, "Fifty Miles from Boston."

E. A. GREWE, JR.

### "VIRTUE" IS ITS OWN REWARD

BROCKTON, MASS. (Special).—The Hathaway Players in the "Blindness of Virtue" Oct. 18-23 entertained large and enthusiastic audiences. Julian Non was the Rev. Harry Pemberton and Ruth Lechler the daughter, Effie. Elmer Thompson as The Honorable Archibald Graham deserves special mention for making the hit of the production. Leah Jauve as Mary Ann did excellent work in her one and only scene. Kathleen Barry, Marion Chester and Walter H. Bedel furnished good support. The play was finely staged under the direction of William H. Dimock. "The Yellow Ticket" Oct. 25-30.

W. S. PRATT.





## LITTLE MOLLIE WOOD

Little Mollie Wood, the ten-year-old girl who registered such a distinct hit in "The Warrens of Virginia" and whose work in "The Law of the Land" marks her as one of the best child actresses, has been registered as a regular member of the Grand Opera Stock in Brooklyn. Miss Mollie has already received several offers to appear in Broadway productions, but she prefers stock work for the time being, because of the experience she gains in playing various roles. Her next appearance at the Grand will be in "The Dummy," "Things That Count," and possibly "Little Lord Fauntleroy."

## STOCK VS. EVANGELIST

MARION, O. (Special).—A six-weeks union evangelistic campaign, conducted in a specially constructed tabernacle, and now nearing its close, has had but little effect on the patronage at Marion theaters. The John Adair, Jr., Stock company returned to the Alhambra to appear indefinitely, and were welcomed by the many friends they made during their engagement here last Winter and Spring. They have been playing to good crowds. Since their return the Adair players have presented "Under Southern Skies," "Alias Jimmy Valente," "In the Bishop's Carriage," and "Within the Law," all in a manner which has been pleasing to Marion theater-goers. Shubert's production of "The Bluebird" pleased a large crowd, October 20 night.

LLOYD C. MERRIMAN.

## RECRUITS FOR RICHMOND CO.

RICHMOND, VA. (Special).—At the Bijou Theater, Dorothy Mortimer and her excellent company in "Madame X" delighted packed houses, with extra matinees. Four new faces are seen in "Madame X." They are William Corneen, the new leading man of the company, making his first appearance as Raymond, the Lawyer, son of Madame X, and it might be added that he is becoming a firm favorite here. William Blake, a character actor, comes from New York, and is doing well as Laroque. Frank Priesland, a younger member of the company, is successfully presiding as Judge, and Manager Luke Connors is playing well the part of Floriot, husband of Madame X, who repents too late.

## LA RENZE IN THE LEAD

PITTSBURGH, PA. (Special).—Lena Rivers was the offering of the Marguerite Bryant Stock Players at the Empire Oct. 18-23. Edward La Renze made his Pittsburgh debut in this place as Durant Belmont, succeeding Jack Morgan as leading man, and made a favorable impression. Marguerite Bryant in the title-role took advantage of the many opportunities it offered. Mrs. McHugh, Charles Kramer and other members of the company were well cast. The piece was well mounted by Joseph King and drew the usual big audiences. "The Two Orphans" week Oct. 25.

D. JAY FACKINER.

The Sherman Players scored splendidly in "Within the Law" at the Fox Theater, Aurora, Ill. 17-19, and at the Grand, Elgin, Ill. 20-24. Business was capacity at both places, so popular has this stock company become.

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## SEASON OF FRENCH PLAYS

Theater Francaise to Open Nov. 15 with Wolff's "Les Marionnettes"

The Theater Francaise will begin its New York season on November 15 with Pierre Wolff's "Les Marionnettes," the drama which Nazimova played here in English some years ago. The leading role will be interpreted by Andree Mery, late of the Odeon. The repertoire of the company will also include "La Petite Peste" with Lillian Gireuze, and "La Princesse Georges" with Mile. Mery.

## ST. LOUIS HAS A JUVENILE STAR

ST. LOUIS, Mo. (Special).—Little Peggy Uerth, who scored such a decided hit last Spring when she appeared with the Players Stock company, in "The Littlest Rebel," returned week of Oct. 18th and appeared in "Mary Jane's Pa." Little Miss Uerth was a tremendous hit and duplicated her success of last spring. Vessie Farrel has temporarily taken the leading woman's role with great success, and many patrons have expressed the desire to see her act in that vocation often. Mitchell Harris scored in his part. Henry Hull, Bob McClung, Elsie Hitz, Geo. Leary, Wm. MacCauley, Louis Calhern, Loretta Wells and Stanley James continue members of this popular organization.

Bertha Mann closed her engagement with the Players Stock company on the 17th and returned East to join Reicher's New Theater. Miss Mann was establishing a splendid following, and her departure is deeply regretted.

DeKoven's "Happyland" proved a successful offering at the Shenandoah Theater, week of Oct. 18. Roger Gray in the DeWolf Hopper role and Louise Allen as the Princess, had excellent opportunities of which they availed themselves. Mabel Wilbur, Sarah Edwards, Geo. Nathanson, Royal Cutter, Mat Hanley, Tom Conkey and Harry Fender were well cast.

V. S. WATKINS.

## BLIND PLAY FOR THE BLIND

MONTREAL (Special).—His Majesty's Players produced "The Light that Failed" to capacity house—a percentage of the proceeds going to the School for the Blind. The play was adequately staged and acted. Between the acts vocal selections were given by pupils of the school, and some recitations. Patriotic recitations were also given on different nights by Lillian Kemble, Dollie Davies, Hazel Bond and others. Mr. Charles Mackay deserves the greatest praise for his earnest and sincere impersonation of Dick Helder, Lillian Kemble as Mazie, Belle D'Arcy as the Red Headed Girl, Wm. Webb as Torpenhow, and Caryl Gillen as "The Creature" are all deserving of special mention.

18-23—"The Miracle Man" was given to good business. Chas. Mackay did good work as Doc Madison, and Lillian Kemble as his associate was very successful. Wm. Webb scored as the Patriarch, and Messrs Keane and Gillen did clever work as the two crooks. The stock company will take a rest next week to make way for "It Pays to Advertise," and will open November 1 with "Within the Lines."

W. A. TREMAYNE.

## OLIVE WYNNDHAM NOT TO WED

Announcement has been made that the engagement of Olive Wyndham and Walter Kirkpatrick Brice has been broken by mutual consent. Their betrothal was announced last July. Miss Wyndham is a sister of Janet Beecher and made her debut on the New York stage in 1902 in "Mice and Men." Her last appearance was in "Children of Earth" at the Booth Theater last season.

Mr. Brice, who is a lawyer, is a son of the late United States Senator Calvin S. Brice.

## STOCK NOTES

William Lambert has gone to the Walnut Street Theater, Philadelphia for a special engagement to play the part of Joe Garson in "Within the Law," having originally played the part for the Selwyn and company production.

Joseph R. Garry, late of "The Law of the Land" company, was especially engaged to play the Police Inspector in "Within the Law" with the Walnut Stock Company, of Philadelphia, Pa.

The Baker Stock Players gave a thoroughly adequate presentation of "Help Wanted." Frances McHenry's characterization of the stenographer attained stellar proportions, according to Seattle critics.

Nell Barrett received complimentary letters from the Y. M. C. A. for his impersonation of Rev. Father Brian Kelly in "The Rosary" with the Park Stock company at Taunton, Mass. Evidently there is no religious prejudice where good acting is concerned.

The popular Edward Lynch players, who closed a successful Summer stock season of seventeen weeks at the Brandeis Theater last Tuesday evening, reopened for the Fall and Winter season on Sunday afternoon, Oct. 24, in George M. Cohan's "Seven Keys to Baldpate."

Los Angeles' Little Theater reopened with Miss Blanche Hall in "Snow White and the Seven Dwarfs," a stage version of the Grimm fairy tale. Mrs. Dupont-Joyce, an English actress, was a very effective Queen Brangomar, with James Conway as the prince and James Donnelly as Bombas. Granville Forbes Sturgis staged "Snow White."

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## HARTFORD

Poli Planning to Build Palatial New Home for His Players

HARTFORD, CONN. (Special).—S. E. Poli is thinking of erecting a new theater upon the site of the present building, which was originally designed as a sporting auditorium. It was here that "Terrible Terry" McGovern lost his title to Young Corbett in 1902. Previously it had also been used as a public swimming pool. The house is in very poor repair, and is far inferior to any other leading theater in Hartford. It is said that Mr. Poli has already consulted architects, and if plans go through the new structure will cost, approximately, \$200,000.

"Tribby," with an all-star cast, was presented at Parson's Theater for three days Oct. 15-17. The play was excellently given, and all members of the company did very good work. Miss Phyllis Neilson-Terry made the part of Tribby seem especially real, and her beauty and singing voice added much to the play. Attendance was poor considering the high order of the offering. The musical comedy "Adele," at Parson's Oct. 18-20, was well presented by a capable company, including Charles Bowers, Myrtle Jersey, Felix Haney, Maurice Lavigne, Sidney Davies, Clara Palmer and Dorothy Betts. Miss Jersey has a pleasing voice and personality. The audience, although not large, were well satisfied. The orchestra did well. "Some Baby" Oct. 21-23.

Vaudeville and motion pictures are now being shown at the Hartford. During the Summer several musical reviews were the attraction. Attendance is good.

SEYMOUR WENTISS SMITH.

## JERSEY CITY—HOBOKEN, N. J.

JERSEY CITY (Special).—Operations on the German battlefields were depicted in moving pictures at the Majestic Theater Oct. 15-23 to fair patronage. "Potash and Perlmutter" Oct. 25-30.

An excellent bill was on at Keith's Theater Oct. 15-20 to packed houses. Henry E. Dixey, Jr., and a good cast appeared in a new sketch. The Colonial Minstrel Maids, Johnny Stanley and Ann Gould, the Le Brun, fancy skaters, and Bobby Waltham, the bike rider, scored. Appearing Oct. 21-23: Tom McEae and company, Dunbar's Maryland Sings, Walter E. Perkins and company, and Creamer and Wright.

"The City Sports" were at the Academy of Music Oct. 18-23 to excellent patronage. "The Americans" Oct. 25-30.

"The Midnight Maidens" were at the Empire Theater, Hoboken, Oct. 18-23 to fine business. Al Reeves and company Oct. 25-30.

James Hannon, for years electrician with Otis Skinner, and lately connected with the stage crew of the Empire Theater, Hoboken, has been taken to an insane hospital in New York State. Many professional people know Jimmy Hannon.

WALTER C. SMITH.

## OMAHA

OMAHA, NEB. (Special).—At the Brandeis "Trial" was the notable offering Oct. 14-16, and proved to be a play rather than an ordinary, very well put on and drawing well. Fiske O'Hara in his new comedy, "Kilkenny," opened a half-week's engagement Oct. 17 to a good house. The company is an excellent one, and Mr. O'Hara's pleasing voice drew a crowd after encore. Manager Stephen promises "The Girl from Utah" Oct. 22-23, after which our local Edward Lynch Stock company will return for week of Oct. 24 in "Seven Keys to Baldpate."

"The Tourists" is the bill at the Gayety, and is making good.

The usual large audiences are in attendance at the Orpheum.

Moving pictures are on at the Boyd, for this and next week, and we are promised Walker Whiteside week of Oct. 31.

J. RINGWALT.

## FALL RIVER

FALL RIVER, MASS. (Special).—Fall River's 1915 theatrical season will be placed on record as full of surprises, for local audiences continue to be treated to some very good shows. The latest of the big companies to visit the Academy in keeping with their programme were "Adele" and "The Garden of Allah" Oct. 25-27. Motion pictures continue to be the general favorite, with vaudeville a close second. One house, the Bijou, has gone into a continuous show schedule, with pictures predominating, while the Savoy remains as a vaudeville house, with pictures included in the bill. The remaining theaters are doing an entirely "victorial" business, and drawing large audiences. Burlesque has found its friends, and is appearing almost as regularly as the new vaudeville bills, playing to fair houses and presenting a not very objectionable type of barn-storming chorus-and-comedian show. The absence of other attractions causes the theatrical men to look for a big season.

W. F. GEE.

## BERTHA DOES A BERNHARDT ACT

SHAMOKIN, PA. (Special).—Bertha Whitney, who is playing a character part in Will W. Whalen's comedy-drama, "Ill-Starred Babe," had a trying experience last week. On the opening night of the drama in Lebanon she injured her foot, and infection set in. At York, Pa., she went on despite terrible pain, and her limp was construed as an artistic simulation of rheumatism. At Shamokin Miss Whitney was obliged to use a crutch on the stage. She collapsed at the end of the performance, and the company had to continue its tour without her. She is now well enough to be working again. Father Whalen saw to it that Miss Whitney was provided with every comfort while a patient in his home town, Shamokin. He calls her the "Ill-Starred Babe." Bernhardt, and declared her third "fall" of locomotion wonderfully handled "prop," but Miss Whitney said she felt horribly "wooden" in her role.

## MUNCIE

MUNCIE, IND. (Special).—Wysor-Grand (George Chellis) packed the house to its capacity; tickets all being sold by mail order several days before the performance, including standing room and gallery. Oct. 16, Walker Whiteside in "The Ragged Dicksener," good house and excellent company. Oct. 22, "The Only Girl," Oct. 23, "Safety First," Oct. 26, "The Blue Bird."

Star Theater (Ray Andrews, manager): Week of Oct. 17: Emil Chevalier, violinist; Fields Winchill, Morris and Thurston, La Joe Troupe, the Three Emersons.

MRS. EMMA L. MCKIMMET.

## BALTIMORE

Julia Arthur's Triumphant Return to the Stage in "The Eternal Magdalene"

BALTIMORE, MD. (Special).—One most important premier of the season took place at the Academy on Monday night when "The Eternal Magdalene" was given its first regular production since its stock "tryout" in Cleveland last Summer. Interest in this much heralded work was heightened by the return to the stage of that brilliant actress, Julia Arthur (Mrs. Benjamin Cheney, Jr.), who since her last appearance in "More Than Queen," has been living in retirement in Boston. No play produced here in the past few years has been received with greater acclaim, and no actress has scored a greater triumph than that registered by Miss Arthur. The new work is a timely and powerful bit of playwriting, and one that is likely to create a good deal of discussion. It is strictly up to the minute, and deals with a very pertinent subject in a most amazing and interesting manner. Playgoers have cause for real rejoicing in Miss Arthur's decision to return to the stage. After a lapse of many years she resumes her place in the foremost ranks of this country's most finished and distinguished players. The company supporting her is a remarkable one, and includes Emmett Corrigan, Louise Randolph, Claire Burke, Robert Hudson, Lowell Sherman, Arnold Lucy, Harry Harwood, John Junior, William J. Pinner, Alphonse Bither, and Lucille Watson, who contributes some of the best work of her career.

Lowell Sherman, for many weeks leading man with the Poli company in Baltimore, met with quite a flattering reception at the first performance of "The Eternal Magdalene," which must have made him feel deeply grateful to his hundreds of friends in this city. Mr. Sherman during his long engagement with the Poli forces proved himself an actor of decided ability, and it was a pleasure to find him leading such splendid support to Miss Arthur in the new play.

Tunis Dean has as his guest this week his sister, Miss Catherine Dean, of New York, who was summoned to the bedside of her fiancé, Mr. John Boyd, who is dangerously ill at the Hopkins Hospital.

"A Full House," which had its first local hearing at Ford's, lived up to its name, drawing the largest audiences which have been seen here this season. It is the best farce Baltimore has seen in the past couple of seasons, surpassing "A Pair of Sixes." It had the added advantage of being splendidly acted in every role. Louis Mann in "The Bubble" followed. Business at every theater in town last week picked up wonderfully. The Academy, Ford's, the Maryland, and Auditorium being sold out several nights.

I. B. KATIS.

## ALTON

ALTON, ILL. (Special).—Temple Theater: "While the City Sings" Oct. 10; big business. "Happy Hime" Oct. 17; good business. "September Morn" Oct. 21, 22.

State Federation of Labor Delegates have leased the Hippodrome Theater for one week for annual convention Oct. 18-23, all day sessions; regular night shows of pictures and vaudeville will continue. The Jungle Girls furnishing the vaudeville numbers. Capacity business continues at the Hippodrome.

Good business continues at the Princess. Manager Sauvage, of the Temple Theater, has closed for a season of Griffith pictures at the Temple, the lack of legitimate plays on the road has made it necessary that the open time of this popular theater be filled in with pictures, and the Griffith productions will be played at 25 and 50 cent prices. All present bookings of the season will be held, and the pictures used only for unbooked dates.

The immense amount of export business of the Alton industries in the powder, lead, flour, oil, and meat has been the means of keeping hard times outside this vicinity, and money is easy and plentiful. It is claimed by banking interests that more than \$7,000,000 of foreign money has been spent in the Alton district in past ten months for exported goods and remount horses.

JOHN M. PFATFENBERGER.

## SASKATOON

SASKATOON (Special).—Empire Theater: J. Hartley Manners presented "Peg o' My Heart" Oct. 12, 13 to capacity houses. The cast was of a very high order, with Kitty O'Connor in the title role. "When Dreams Come True" is billed for Oct. 15, 16. Since Mr. G. R. Stuart has taken the position of residential manager for C. P. Walker, the lessee, great improvements have taken place, and we are assured of big things the coming winter. He has booked England's premier comedian, Cyril Maude, in "Grumpy"; also Margaret Anglin in Greek drama; Eugene Walter's dramatization of "The Trail of the Lonesome Pine." The stock company of George Sumner will present a special series. "The Birth of a Nation" is also billed, which will make Saskatoon's film fans sit up and take notice.

H. MANLEY.

## SEATTLE

SEATTLE, WASH. (Special).—The attraction at the Moore was "The New Henrietta" Oct. 11-16, with matinees Oct. 13 and 14, which was presented by an excellent company before houses averaging fair business. In the cast were Mabel Taliferro, Laura Hope Crews, William H. Crane, Thomas W. Ross, and Maclyn Arbuckle. Metropolitan: Dark Oct. 11-16.

At the Pantheon the Broadway Review and vaudeville Oct. 10-16, drew good business. Lois: "The Sacrifice" and vaudeville. Orpheum: Carolina White and vaudeville. Empress: Vina's Models and vaudeville. Grand: Bob and Peggy Valentine and vaudeville.

Motion pictures at the Alhambra, Alaska, Clemmer, Class A, Liberty, Melbourne, and Mission.

BENJAMIN F. MESSERVEY.

## PALESTINE

PALESTINE, TEX. (Special).—Temple: Oct. 15, L. H. Howe's Travel Festival; pleased. Benton's Jolly Pathfinders played Oct. 12, "White Slaves"; Oct. 12, "Hidden Hand"; Oct. 13, "Love and Politics"; Oct. 14, "Dr. Jekyll and Mr. Hyde"; Oct. 15, "Power Behind Throne"; Oct. 16, "James Brothers"; good crowds; pleased.

## SPOKANE

SPOKANE, WASH. (Special).—Spokane is to see Ruth St. Denis for the first time. The famous terpsichorean artist, whose dances have created discussion all over the world, appears at the Auditorium Theater with a big company Oct. 26, 27. Harry Bell, of New York, representing the attraction, was in the city, and closed a contract with Manager Charles W. York, of the Auditorium.

W. S. MCCREA.



## WASHINGTON

## Congress Enjoys a Musical Globe Trot "Around the Map" With K. &amp; E.

WASHINGTON, D. C. (Special).—Klaw and Erlanger presents a world of laughter, melody and beauty at the National Theater in "Around the Map," rightly termed "a three-act musical globe trot" with book and lyrics by C. M. S. McLehian and music by Herman Finck. The fifteen scenes that portray many sections of the world were painted by Joseph Urban, the famous Viennese artist, and this is one of his best endeavors. A notably elaborate production, complete in costume and detail, engages the services of a very large and talented company of principals and chorus which strongly assisted in the instantaneous success. Congressional prognosticators say this is a hit that is going to make all kinds of money when it starts the season's engagement in New York next week. Elsie Adler, from the Johan Strauss Theater, Vienna, the leading singing soubrette, is a delightful surprise. Others of notable excellence are William Morris, Georgia O'Hara, Robert Pihlkin, Hazel Cox, Tyler Brooke, Marjorie Gatensohn, Freddy Nee, Arthur Klein, Louise Groody, and Irving Brooke. A quartette of New York managers attending the opening were George M. Cohan, Fred Zimmerman, Alf Hayman, and Bert Whitney. Last week "Potash and Perlmutter" at the National had an opening extraordinary, the occasion being "Booster Night," under the auspices of the Business Woman's Section of the Retail Merchants' Association. It was a floral event, every lady in attendance being presented with a bouquet of flowers.

At the Belasco Theater during the current week is Taylor Holmes in a most amusing character, that of Bunker Bean in Lee Wilson Dodd's latest play. While the play is purely comedy with a touch of pathos, it has an additional merit of possessing a moral. "As a man thinketh" is the keynote of the rise of the unsophisticated Bunker from an underpaid private stenographer to a man of wealth. The support includes Robert Kelly, Jack Devereaux, Charles Abbe, Walter H. Sherwin, Horace Mitchell, John Hogan, Belford Forrest, H. C. Power, George C. Lyman, Florence Shirley, Lillian Lawrence, Marion Kirby, Jean Newcombe, Clara Louise Moore, and Annette Westbury.

"Wildfire" is the very attractive current offering by the Poli Players at Poli's with Florence Rittenhouse scoring a success in the Lillian Russell role, and the company, headed by A. E. Van Buren, winning much praise.

Nora Bayes in the headline feature at Keith's, with William Courtright in George Hobart's bad-dock comedy, "Peaches," Craig Campbell, Mlle. Natalie and M. Ferrari in classic and modern dances.

Selwyn and Company, in conjunction with Mrs. Belle Armstrong Whitney presented the "Whitney Fashion Show" at the National Theater Thursday and Friday afternoons, Oct. 21, 22.

Marcus Loew has in his acquisition of the Columbia Theater in Washington a big addition to his chain of picture houses. Last week's commencement was attended by large audiences. The Gaiety Theater attraction is Ben Welch and company in the two-act musical burlesque "A Lord for a Day" and "The Hero of Brighton Beach."

Commencing Monday, Oct. 25, there will be a change of policy at the Casino. The opening bill is the George Broadhurst play "To-Day," presented by a strong dramatic company.

The Lyceum Theater has a new manager in Arthur Ungar, well known in New York burlesque circles, who announces that a higher class of attractions will be presented in the future.

JOHN T. WARDE.

## PITTSBURGH

PITTSBURGH, Pa. (Special).—"A Full House," the No. 2 company, headed by Walter Jones, played a week's engagement at the Alvin Oct. 18-23, and drew good houses. Josie Intropidi is the maid, shared first honors with Walter Jones. The moving pictures of German battlefields followed. "The Only Girl" week of Nov. 1, and "A Pair of Silk Stockings" week of Nov. 8.

Frances Starr in "Marie Odile" was the first dramatic offering at the Nixon this season, and proved a good one. Elsie Ferguson in "Outcast" followed.

The new Davis had an excellent bill of vaudeville Oct. 18-23, headed by Alexander Carr and company. Victor Morley in "A Regular Army Man" is the headline Oct. 25-30.

A revival of "Siberia" at the Lyceum Oct. 18-23 drew packed houses. The entire cast was fully capable, and the offering was one of the best seen here this season. "Mutt and Jeff" in College Oct. 25-30.

"The Birth of a Nation" is in its second week at the Miles, but in reality its ninth week in Pittsburgh, having played seven weeks at the Nixon. Over 100,000 people have seen the picture, and the end is not in sight. "The Whitney Fashion Show" has been postponed. It was originally due at the Schenley Oct. 25, 26.

Frances Starr was entertained at a tea Oct. 19, given by the Pittsburgh Center of the Drama League, at the College Club in the Bessmer Building.

D. JAY FACKNER.

## MACON

MACON, Ga. (Special).—Grand: The competent force running this house is as follows: D. G. Phillips, manager; B. C. Renitz, secretary and treasurer; Head usher Harry E. Raul; door keepers, Brooks, May, Griffith, and Ward; ticket seller, W. Morrison; ushers for house: Moran, Snow, Peavy, Bunting, Daly, Bailey, Kendrick, Brooks, Wald, Cheatham, Wilson, Brown, Hamlin, Abrahams, and Rummell. "Daddy Long-Legs" Oct. 13; excellent house. "Robin Hood" Oct. 18; great show, to large house. Al. G. Field's Minstrels matinee and night, Oct. 19. Forbes Robertson Oct. 23, suit case. "The Passing of the Third Floor Back" Oct. 24. "The Light That Failed" Heavy sale for both performances. "It Pays to Advertise" Oct. 26. "The Red Rose" Oct. 27. Gentry's Dog Show, large crowds afternoon and night. Robinson's Circus Oct. 21. Georgia State Fair from Oct. 26 Nov. 5.

OLIVER ORR.

## ELMIRA

ELMIRA, N. Y. (Special).—A large house started with May Robson and her excellent company in a revival of "The Revenger of Aunt Mary" at the Lyceum Oct. 15. "Bringing Up Father" Oct. 16; two good houses. Maude Adams in "The Little Minister" Oct. 18, capacity. Ethel Thayer in "The Peasant Girl" Oct. 20. May Irwin Oct. 23. The Majestic with vaudeville; the Colonial with Paramount pictures, and the Regent, with excellent pictures, had capacity Oct. 18-23.

J. MAXWELL BEERS.

## NEW ORLEANS

NEW ORLEANS, La. (Special).—A competent company presenting "The Only Girl" was the attraction at the Tulane Oct. 17-23. Franklyn Farnum and Miss Edna Munsey were the leads. "Daddy Long-Legs" Oct. 24-30.

Richard Bennett's co-workers were seen in "Damaged Goods" at the Crescent Oct. 17-23, and presented the celebrated play in a most satisfactory and intelligent manner. September Morn Oct. 24-30.

Billy McIntyre and his company of burlesquers proved a fair drawing card at the Dauphine Oct. 17-23. Some of the olio is good.

The bill at the Orpheum for week Oct. 18-24, consists of the following: Morton and Moore, Belle Blanche, Madame Besson, Paul Conchas, Tracey and Stone, Harris and Manion, Gertrude Long, and the Orpheum Travel Weekly. The great damage done the French Opera House by the recent storm resulted in the French Opera House Association going into the hands of a receiver. By consent of all parties interested, the Civil District court appointed Mr. Walter Parker, of this city, as receiver. Together with other public-spirited citizens he will endeavor to re-establish the old theater as a temple of art and not see it converted to the base purposes of commerce.

J. M. QUINTERO.

## BUFFALO

BUFFALO, N. Y. (Special).—Artistic satisfaction was the portion of those who saw at the Star Theater, Oct. 18-20, Marie Tempest and her associate players in the double bill "The Duke of Killcrankie" and "Rosaland"; Oct. 21-23, Maude Adams will present at the Star "The Little Minister" and "What Everybody Knows"; Oct. 25-27; Otis Skinner in "Cock of the Walk."

Taylor Holmes and his co-players furnished fair size audiences at the Peck Theater, Oct. 18-23, a laugh, and a re-laugh in "Bunker Bean." Week of Oct. 25, "Peg o' My Heart." At Shea's Oct. 18-23, the topiners were Hugh Herbert and company, Leonard Gautier, Kate Elinore and Sam Williams, and The Six Kirk-Smith Sisters. These people have been here on several occasions. Week of Oct. 25, Lulu Glaser.

Harry Hastings' "Big Show" at the Gaiety, Oct. 18-23, delighted full-size audiences. Dan Coleman being the central figure in "I'll Follow You." Week of Oct. 25, "Star and Garter Show."

Capacity ruled at the Majestic Oct. 18-23, where "Bringing Up Father" played a return engagement. Week of Oct. 25, "Siberia."

JNO. BARKER.

## INDIANAPOLIS

INDIANAPOLIS, Ind. (Special).—A large opening night audience gathered to welcome our Indiana actor, Walker Whiteside, in his new play, "The Haggard Messenger," at the Shubert Murat Oct. 18-23, and while the work of the star and his company deserves praise, little can be said in praise of the play. "Dancing Around," with Al. Jolson, Oct. 25-27; "The Blue Bird" (return), Oct. 29, 30.

The John W. Ruskin pictures interested good-sized audiences at the Grand Oct. 12-18. German Theater Stock company of Cincinnati, Oct. 19, 20; Marie Tempest in "The Duke of Killcrankie" and "Rosaland," Oct. 22, 23; Margaret Hillington in "The Lie," Oct. 28-30.

Ben Holmes in "Happy Helmie" pleased the Lyceum patrons Oct. 18-23. "While the City Sleeps" followed.

Keith coers had a big share of the week's entertainment at the popular Penn Street house Oct. 18-23, with five big favorites, the Farber Girls, Bert Fittagibbon, Kathleen Clifford, Paul Morton, and Naomi Glass, also Pauline, all giving their best.

PEARL KIRKWOOD.

## TORONTO

TORONTO, CANADA (Special).—Royal Alexandra, Oct. 18-23; "Peg o' My Heart," with Florence Martin, to good attendance despite its having been seen here half a dozen times. The acting this time, however, is very lifelike, and besides Miss Martin, Lisle Leitch as Mrs. Chichester is splendid.

Grand Opera House, Oct. 18-23; "It Pays to Advertise" to crowded house; company excellent; their work being full of snap and ginger, especially Richard Sterling and Edna Baker. Next, "Twin Beds."

Shea's: A much better bill this week with Gene Hodgins' "La Cafe Patroiet," featuring Mariel Ridley, Fanny Steadman is a very funny comedienne all right, and deserves her hit; good attendance.

Loew's, Gertrude Barnes is the only number on the bill worth noticing, balance being very ordinary.

Hippodrome: A fairly good bill headed by Ray and Hilliard, including Bennington Sisters, Sherman and Johnson, John F. Clark, and Three Roids in Scotch songs to good houses.

The Boston opera (complete) and Anna Pavlova appear here at Arena for four performances, beginning Thursday, Oct. 21.

GEORGE M. DANTRIE.

## DENVER

DENVER, COLO. (Special).—The long silence at the Broadway was broken Oct. 18 by "On Trial," which played six days to excellent business. Lee Baker was superb as the defendant.

A reduction of prices did not increase business enough to justify an extension of the Lorch engagement at the Tabor beyond the week ending Oct. 17 and the company closed with "The Lieutenant and the Cowboy."

Thomas Egan was the hit of the usual first-class entertainment at the Orpheum Oct. 11-17. Mrs. Leslie Carter, ever brilliant and with much of the old fire, returned for the week of Oct. 18 in the vaudeville version of "Zaza."

The Princess has added Cavallo's Orchestra to the Paramount pictures. "The Soul of a Woman" was put on at the Strand Oct. 10 for an indefinite run and was shown eight days.

FREDERICK D. ANDERSON.

## CORY

CORY, Pa. (Special).—"Twin Beds" played a return date here Oct. 18. The show was as good as ever, but aside from the free tickets liberally distributed, the attendance was poor.

"A Pair of Sixes" and Powell and Harris's Indian Circus have both closed. It is impossible to do business in a town where shops are working short time, and residents find it had to make both ends meet without going to shows.

The management announces no more shows booked until after Christmas. It would probably be just as well if no shows came the entire season, as the town has three picture shows, which is two more than can make any money.

M. J. REHLINER.

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## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

### DRAMATIC

ARE and Mawruss (A. H. Woods): N.Y.C. 21—Indef.  
ADAMS, Maude (Chas. Frohman, Inc.): Grand Rapids, Mich., 27. Lansing 28. Bay City 29. Saginaw 30. Cleveland Nov. 1-6.  
ANDERSON, the Lion (Graubius Barker): Boston 25-Nov. 6.  
ANGLIN, Margaret (James Sheagreen): Frisco Sept. 19—Indef.  
BACK Home (Selwyn and Co.): Boston 4—Indef.  
BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. 19—Indef.  
BIRD of Paradise (Oliver Morosco): Kansas City 25-30. St. Joseph 31. Nov. 1. Lawrence, Kan., 2. Topeka 3. Jct. City 4. Salina 5. Colorado Springs, Colo., 6. Denver 7-13.  
BLUE Bird (Messrs. Shubert): Anderson, Ind., 27. Connersville 28. Indianapolis 29. 30. BOMERANG, The (David Belasco): N.Y.C. Aug. 10—Indef.  
CALLING of Dan Matthews (Gaskill and MacVitty): Salina, Kan., 27. Richfield 28. Mantoloking 29. Provo 30. COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—Indef.  
DADDY Long-Legs (Henry Miller): Phila., 4—Indef.  
DADDY Long-Legs (Henry Miller): New Orleans 24-31.  
DITTRICHSTEIN, Leo (Cohan and Harris): Detroit 25-30.  
DODGE, Sanford: Park Rapids, Minn., 27, 28.  
ETERNAL Magdalene (Selwyn and Co.): Balto., 25-30. N.Y.C. Nov. 1—Indef.  
EVERYBODY (Henry W. Savage): Holyoke, Mass., 27. Norwich, Conn., 28. New Britain 29. Hartford 30. EXPERIENCE (Wm. Elliott): New Haven, Conn., 25-27. Buffalo 28-30. N.Y.C. Nov. 2—Indef.  
FAVERSHAM, William (Leonard L. Gallagher): Chgo., 18-Nov. 13.  
FREAKLES (Western: Broadway Amusement Co.): Nevada, Ia., 27. Traer 29. Des Moines 30.  
FREAKLES (Southern: Broadway Amusement Co.): Keosauqua, Ia., 28. Nauvoo, Ill., 30.  
FULL House (Co. A. H. H. France): Wilkes-Barre, Pa., 26. 27. Scranton 28. Paterson, N.J., 29. 30. Newark Nov. 1-6. Phila., 7-Dec. 1.  
FULL House (Co. B. H. H. France): Akron, O., 2. Columbus 28-30. Detroit Nov. 1-6. South Bend, Ind., 7. Grand Rapids, Mich., 8-10.  
FULL House (Co. C. H. H. France): Norwich, N.Y., 27. Cortland 28. Waverly 29. Binghamton 30. Geneva Nov. 1. Ithaca 2. Troy 3. Hoosic 4. Rutland, Vt., 5. Plattsburgh, N.Y., 6. Burlington, Vt., 8. Barre 9. St. Johnsbury 10.  
GEORGE, Grace: N.Y.C. Sept. 28—Indef.  
GILLETTE, William (Chas. Frohman, Inc.): N.Y.C. 11—Indef.  
GIRL Outlaw (Clirde E. Anderson): Harbree Creek, Mich., 28. Rindler 29. Westfield 30. GOODWIN, Nat (Chas. Hunt): Lawrence, Mass., 27. Haverhill 28. Salem 29. Gardner 30. Boston Nov. 1-27.  
HIT-the-Trail Holiday (Cohan and Harris): N.Y.C. Sept. 13—Indef.  
HODGE, William (Lee Shubert): Phila., 11-30.  
HOLMES, Washington (Joseph Brooks): Washington 25-30.  
HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1—Indef.  
ILLINGTON, Margaret (Selwyn and Co.): Dayton, O., 27. Indianapolis 28-30.  
IN Old Kentucky (Philip H. Nivins): Reading, Pa., 27. Wilmington, Del., 28-30. Stamford, Conn., Nov. 1. Ridgeport 2. Hartford 3. Norwich 5. Westerly, R.I., 6. Webster, Mass., 8.  
INSIDE the Lines (J. Fred Zimmerman, Jr., and Wm. Harris, Jr.): Chgo., 3—Indef.  
IRVING Place Theater: N.Y.C. Sept. 1—Indef.  
IT Pays to Advertise (Cohan and Harris): Chgo., Sept. 2—Indef.  
IT Pays to Advertise (Cohan and Harris): Montreal, 25-30.  
KICK In (A. H. Woods): RENO 25-30.  
LAW of the Land (Wm. A. Brady): N.Y.C. 25-30.  
LIFE (Wm. A. Brady): MILWAUKEE 25-30.  
LITTLE Girl in a Big City (Schubert and Montgomery): Chgo., 10-30.  
LITTLE Lost Sister: Detroit 25-30.  
MAN, Louis (Messrs. Shubert): Balto., 25-30.  
MARK of the Beast (Messrs. Shubert): N.Y.C. 20—Indef.  
MAUDE, Cyril: Hartford, Conn., 25-27.  
MISSOURI Girl (Merle H. Norton): Columbia, Mo., 27. Trinitree 28. Rosworth 29. De Witt 30.  
MRS. BOLTAY'S Daughters (H. G. Fluke and Geo. Mooser): N.Y.C. 23—Indef.  
OMAR, the Tentmaker (Tully and Buckland): Memphis, Tenn., 26. 27. Jackson 28. Nashville 29. 30. Atlanta, Ga., Nov. 1-3. Anniston, Ala., 4. Birmingham 5. 6. Selma 8. Montgomery 9. 10.  
ON Trial (Cohan and Harris): Boston Sept. 27—Indef.  
PAIR of Silk Stockings (Winthrop Ames): Prov., R.I., 25-30.  
PAIR of Sixes (Co. A. H. H. France): New Brunswick, N.J., 27. Kingston, N.Y., 29. Stamford, Conn., 30. Prov., R.I., Nov. 1-6. N.Y.C. 8-13.  
PAIR of Sixes (Co. B. H. H. France): Boise, Ida., 26. 27. Twin Falls 28. Pocatello 29. Brigham U., 30. Oiden 31. Salt Lake City Nov. 1-3. Winnemucca, Nev., 4. Reno 5. 6. Frisco 7-20.  
PAIR of Sixes (Co. C. H. H. France): Tulsa, Okla., 27. Bartlesville 28. Parsons, Kan., 29. Coffeyville 30. Joplin, Mo., 31. Pittsburg 1. Springfield 2. Fayetteville, Ark., 3. Ft. Smith 4. Pine Bluff 5. Hot Springs 6. Little Rock 7. Texarkana, Tex., 8. Shreveport, La., 10.  
PAIR of Sixes (Co. D. H. H. France): Youngstown, O., 27. Akron 28. Canton 29. Lima 30. Van Wert Nov. 1. Adrian, Mich., 2. Tecumseh 3. Coldwater 4. Jonesville 5. Ann Arbor 6. Owasco 7. Jackson 8. Angola, Ind., 9. Kendallville 10.  
PATTON, W. B. (Frank R. Smith): N.Y.C. 25-30. Minn., 27. Waseca 28. Le Sueur Center 29. Sleepy Eye 30. Mankato 31.  
PEG o' My Heart (Co. A. H. H. France): Buffalo 25-30. Detroit 31-Nov. 6.  
PEG o' My Heart (Co. B. H. H. France): Scranton, Pa., 25-27. Wilkes-Barre 28-30. Shamokin Nov. 1. Hazleton 2. Hinchamton, N.Y., 4. Penn. 5. Elmira 6. Ithaca 8. Auburn 9. Geneva 10.  
PEG o' My Heart (Co. C. H. H. France): Jackson, Tenn., 27. Memphis 28-30. Greenville, Miss., Nov. 1. Greenwood 4. Demopolis, Ala., 5. Selma 6. Birmingham 8. 9. Anniston 10.  
PEG o' My Heart (Co. D. H. H. France): Edmonton, Alta., 25-27. Revelstoke 29. Cambooke 30.  
POLLYANNA (Klaw and Erlanger and Geo. C. Trier): Detroit 31-Nov. 6.  
POTASH and Perlmutter (A. H. Woods): Jersey City, N.J., 25-30.  
POTASH and Perlmutter (Southern: A. H. Woods): Hot Springs, Ark., 27. McAlester, Okla., 28. Little Rock, Ark., 29. Muskogee, Okla., 30. Tulsa 31. Oklahoma City Nov. 2. Ardmore 3. Wichita Falls, Tex., 8. Denison 9. Sherman 10.  
QUINNEYS (Messrs. Shubert): N.Y.C. 18—Indef.  
REVOLT, The (Messrs. Shubert): Pittsburgh 25-30.  
ROBERT, May: Shamokin, Pa., 27. Harrisburg 28. Lewistown 29. Johnstown 30. Greensburg Nov. 1. Conneville 2. Uniontown 3. Parkersburg, W. Va., 6. Wheeling 8. Charleston 9. Huntington 10.  
ROLLING Stones (Selwyn and Co.): N.Y.C. Aug. 17—Indef.  
ROYAL Slave (Geo. H. Bubb): Morrisson, Ia., 27. Beaman 28. Marshalltown 31.  
SHEPHERD of the Hills (Gaskill and MacVitty): Zanesville, O., 27. Corning 28. Clinton 29. Athens 30.  
SHEPHERD of the Hills (Gaskill and MacVitty): Fairbury, Neb., 28. Pawnee 29. Horton, Kan., 30.  
SHERMAN Was Right (H. H. France): N.Y.C. 26—Indef.  
SHOW Shop (Selwyn and Co.): N.Y.C. 25-30.  
SINNERS (Wm. A. Brady): Chgo., 17—Indef.  
SINNERS (Coast Co. Wm. A. Brady): Los Angeles, 24-30. Bakersfield Nov. 1. Taft 2. Porterville 3. Visalia 4. Comstock 5. Hanford 6. Fresno 7. Madera 8. Stockton 9. Sacramento 10. 11.  
SIX Perkins (Henry W. Link): Barltan, Ill., 29. Stronghurst 30.  
SKINNER Oils (Chas. Frohman, Inc.): Buffalo 25-30. Ithaca 28. Rochester 29. 30. Ithaca 31.  
SOLDIER, John (Oscar Graham): Comfort, Tex., 27. Kerrville 28. 29. Fredericksburg 30. 31.  
SONG of Songs (A. H. Woods): N.Y.C. 25-30.  
SOUTHERN, E. H. (Messrs. Shubert): N.Y.C. 4—Indef.  
SUNNY South (J. C. Rockwell): Ithaca, N.Y., 27. Woodville 28. Merced 29. Ashland 30. Bristol Nov. 1. Franklin 2. Perry 3. Milford 4. Wilton 5. Hillsboro 6. Peabody 7. Shelburne Falls, Mass., 9. Wilmington, Vt., 10.  
TEMPEST, Marie (Chas. Frohman, Inc.): Louisville, Ky., 25-27. Lexington 28. Ft. Wayne, Ind., 29. Chicago, Ill., 30.  
Wayne, Ind., 29. Grand Rapids, Mich., 30. Chgo., Nov. 1-13.  
TRAIL of the Lonesome Pine (Gaskill and MacVitty): Perry, Ia., 27. Knoxville 28. Albion 29. Ottumwa 30.  
TRILBY (Joseph Brooks): Boston 25-Nov. 6.  
TWIN Beds (Selwyn and Co.): Boston Aug. 30—Indef.  
TWIN Beds (Coast: Selwyn and Co.): Blomarek, N.D., 27. Miles City, Mont., 28. Billings 29. Roseman 30. TWIN Beds (Middle West: Selwyn and Co.): Mansfield, O., 27. Marion 28. Lima 29. Ft. Wayne, Ind., 30. Gary 31.  
TWIN Beds (Southern: Selwyn and Co.): Toronto, 25-30.  
TWIN Beds (Special: Selwyn and Co.): Toronto, 25-30.  
UNCHASTENED Woman (Oliver Morosco): N.Y.C. 9—Indef.  
UNCLE Tom's Cabin: Chgo., 24-30.  
UNCLE Tom's Cabin (Wm. H. Kibbie): Joliet, Ill., 27. Piquette 28. Peoria 29. 30.  
UNDER Cover (Selwyn and Co.): Phila., 11-30.  
UNDER Cover (Southern: Selwyn and Co.): Weston, Va., 27. Sistersville 28. Martletta, O., 29. Parkersburg, W. Va., 30.  
UNDER Fire (Selwyn and Co.): N.Y.C. Aug. 12—Indef.  
WASHINGTON Square Players: N.Y.C. 4—Indef.  
WHILE the City Sleeps (Rowland and Clifford): Indianapolis, Ind., 25-30. Toledo, O., 31. Buffalo Nov. 1-6.  
WHITESIDE, Walker (John Cort): St. Louis 25-30.  
WINNING of Barbara Worth: Anniston, Ala., 27. Rome, Ga., 28. Athens 29. Macon 30.  
YOUNG America (Cohan and Harris): N.Y.C. Aug. 28—Indef.

### TRAVELING STOCK

ANGELL: Jewett City, Conn., 25-27.  
BRYANT, Billy: Middleport, O., 25-30.  
CHASE-Lister: Alliance, Neb., 25-30.  
COLUMBIA: Laurel, Del., 25-30.  
CORNELL-Price Players: Huntington, Ind., 25-30. Nippana Nov. 1-6. Valparaiso 8-13.  
DE VOSS, Flora: Phillips, Wis., 25-27. Park Falls 28-30.  
GORDINIER Brothers: Washington, Ia., 25-30.  
LYNN, Jack: Batavia, N.Y., 25-30.  
PAYTON, Corse: Portland, Me., 25-30.  
ST. CLAIRE, Winifred: Lem Branch, N.J., 25-30.  
VERES, Albert: Chgo., Oct. 30-25-30.  
WALTER, Lester: Shenandoah, Pa., 30.

### OPERA AND MUSIC

ALONE at Last (Messrs. Shubert): N.Y.C. 19—Indef.  
AROUND the Map (Klaw and Erlanger): Washington 25-30. N.Y.C. Nov. 1—Indef.  
BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—Indef.  
BOSTON Grand Opera Co. and Pavlova Ballette Russes: N.Y.C. 25-Nov. 6.  
BRINGING Up Father (Co. 1. Chas. Yale): Cleveland 25-30. Toronto Nov. 1-6. Berlin 8. Stratford 9. St. Thomas 10.  
BRINGING Up Father (Co. 2. Chas. Foreman): Fairbury, N.C., 27. Rocky Mount 28. Fayetteville 29. Wilmington 30. Burlington Nov. 1. Sumter 8. Charlotte 9. Greenville 4. Spartanburg 5. Asheville, N.C., 6. Knoxville, Tenn., 8. Chattanooga 9. Gadsden, Ala., 10.  
BRINGING Up Father (Co. 3. Griff. Williams): Penn Yan, N.Y., 27. Geneva 28. Lyons 29. Sedus 30. Newark Nov. 1. Batavia 2. Warsaw 3. Bradford, Pa., 6. Salamanca, N.Y., 8. Ohio 9. Jamestown 10.  
DANCING, Around (Messrs. Shubert): Indianapolis 25-27. Louisville 28-30.  
ELTINGE, Julian (A. H. Woods): Syracuse 28-30.  
GIRL from Utah (Chas. Frohman, Inc.): Des Moines, Ia., 27. Cedar Rapids 28. Davenport 29. Quincy, Ill., 30. Springfield Nov. 1. Peoria 2. Bloomington 3. Urbana 4. Indianapolis, Ind., 5. 8.  
GIRL of Tomorrow: Chgo., 9—Indef.  
GIRL Who Smiles (Times Producing Co.): N.Y.C. Aug. 9—Indef.  
HIGH Jinks: N.Y.C. 25-30.  
HIP Hip, Hooray (Chas. Frohman, Inc.): N.Y.C. Sept. 30—Indef.  
JANIS, Etie (Chas. Dillingham): N.Y.C. 5—Indef.  
LAIN, Lavary (Chas. Dillingham): St. Paul 25-30.  
LIAC Domino (Amesco Dillingham): Cleveland 25-30.  
MAID in America (Messrs. Shubert): St. Louis 25-30.  
MONTGOMERY and Scott (Chas. Dillingham): N.Y.C. Aug. 16—Indef.  
MUTT and Jeff in College: N.Y.C.

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1. Joe Pettigill: Stratford, Ont., Can., 27 Woodstock 28, Chatham 29, Windsor 30, Indianapolis Ind., Nov. 1-6, Ohio 7-27.

MUTT and Jeff in College (Co. 2): Chas. Williams: Montgomery, Ala., 27, Pensacola, Fla., 28, Mobile, Ala., 29, 30, Biloxi, Miss., 31, Hattiesburg 2, Columbus 3, Tupelo 4, Sheffield, Ala., 5, Columbia, Tenn., 6, Nashville 8, Jackson 9, Memphis 10.

MUTT and Jeff in College (Co. 3): Harry Hill: East Liverpool, O., 27, Sharon, Pa., 28, Greenville 29, New Castle 30, Meadville Nov. 1, Franklin 2, Oil City 3, Titusville 4, Warren 5, Jamestown 6, Corey 8, Ashtabula, O., 9, Warren 10.

MUTT and Jeff in College (Co. 4): Robt. B. Monroe: Superior, Wis., Nov. 1, St. Cloud, Minn., 2, Little Falls 3, St. Paul 4, Detroit 5, Ferguson Falls 6, Brainerd 7.

NORODY Home (F. Ray Comstock): Boston Aug. 23-Oct. 30.

ONLY Girl (Joe Weber): Cinl. 24-30.

PASSING Show of 1915 (Messrs. Shubert): Chgo. 3—indef.

PRASANT Girl: Toronto 25-30, Schenectady, N. Y., Nov. 1, 2, Johnston 3, Amherst 4, Troy 5, Poughkeepsie 6, Newburgh 8, Kingston 9, Hudson 10.

PRINCE of Pilsen (Perry J. Kelly): Chgo. 10-31.

PRINCESS Pat (John Cort): N.Y.C. Sept. 29—indef.

ROBIN Hood (De Koven Opera Co.): Columbia, Ga., 26, 27, Asheville, N. C., 28, Knoxville, Tenn., 29, Chattanooga 30.

SARI (Henry W. Savage): Cleveland 25-30.

SEPTEMBER Morn (Howland and Clifford): St. Louis 24-30, Gillespie, Ill., 31, Brazil, Ind., Nov. 1, Fayetteville 2, Kokomo 3, Frankfort 4, Tipton 5, Huntington 6.

TO-NIGHT'S the Night (Messrs. Shubert): Detroit 25-30.

TOWN Topics (Ned Wayburn): N.Y.C. Sept. 23—indef.

WATCH Your Step (Chas. Dillingham): Chgo. Sept. 5-Oct. 30.

WHEN Dreams Come True (Coutts and Tenny): Greenville, Tex., 28, Ft. Worth 29, 30, Sherman Nov. 1, Wichita Falls 2, Gainsville, Okla., 3, Ardmore 4, Oklahoma City 5, 6, Enid 7, Tulsa 8, Pawhuska 9, Bartlesville 10.

WHEN Dreams Come True (Coutts and Tenny): Calgary, Alta., Can., 25-27, Edmonton 28-30, Vancouver, B. C., Nov. 1, 2, New Westminster 3, Bellingham, Wash., 4, Everett 5, Tacoma 6, Seattle 7-10.

WORLD of Pleasure (Messrs. Shubert): N.Y.C. 14—indef.

ZIEGFELD'S Follies of 1915 (Florence Ziegfeld): Boston Sept. 20-Oct. 30.

**MINSTRELS**

CORURN, J. A.: Fayetteville, Tenn., 27, Shelbyville 28.

Murfreesboro 29, Lebanon 30, Bowling Green, Ky., Nov. 1, Paris, Tenn., 2, Jackson 3.

DIVERTIS: Phila. Aug. 28—indef.

FIELD, Al G.: Mobile, Ala., 27, Jackson, Miss., 28, Vicksburg 29, Natchez 30, New Orleans, La., 31, Nov. 6.

O'BRIEN, Ned (O. F. Hodges): McAlester, Okla., 27, Muskogee 28, Bartlesville 29, Tulsa 30, Cushing 31, Coffeyville Kan., Nov. 1, Arkansas City 2, Wichita 3, Topeka 4, Lincoln Neb., 5, Omaha 6.

RICHARD and Prince (Holland and Filkins): Winslow Ariz., 27, Flagstaff 28, Williams 29, Kingman 30, Needles, Cal., 31.

**CIRCUS**

BARNES, Al G.: Las Cruces, N. Mex., 27, Silver City 28, Deming 29.

BARNUM and Bailey: Winston-Salem, N. C., 27, Danville, Va., 28, Raleigh, N. C., 29, Wilson 30.

RINGLING Brothers: Paris, Tex., 27, Texarkana, Ark., 29, Little Rock 30.

**MISCELLANEOUS**

LUCEY, Thomas Elmore: Santa Rosa, N. Mex., 27, Carlsbad 28, Alamogordo 29, Tusculum 30.

MRS. WHITNEY'S Fashion Show (Selwyn and Co.): Erie, Pa., 27, Buffalo 28-30.

THURSTON, the Magician (Jack Jones): Toledo 24-30, Detroit 31-Nov. 6, Indianapolis 8-13.

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### PORTLAND

PORTLAND, ORE. (Special).—The personal popularity of Oscar Fegman and the fitness of his role in "A Pair of Sixes," at the Hotel Oct. 14-16, put some life into a season which had hitherto failed to get a good start. The earlier part of the week was filled by "The Calling of Dan Matthews."

Consistently good bills at the Orpheum are resulting in improved business. "The Blue Diamond," by Nina Morris and company, headlined the bill of the week. Mignonne Kohn won generous applause by her impersonations, and the dancing of Kilbourn and Blome made a pronounced hit.

At the Empress James O'Neill, with "The Frolicsome Prince," headed the bill. A drawing feature was Ray Monde, billed as vaudeville's greatest enigma.

Pantages did good business with Holland and Dockrill and their four white society horses in the toques. The harmonious University of Oregon Four added a touch of local strength to the bill.

At the renovated and reorganized Lyric Union and King repeated their success of four years ago. The opener was entitled "The Speed Limit," a musical comedy, and it went strong all week.

### ALBANY

ALBANY, N. Y. (Special).—Francis Starr delighted two full houses in "Dearie Odile." Her company was excellent. Marie Walworth, deserving special mention. May Robson brought the "Rejuvenation of Aunt Mary" to us after a lapse of ten years. It is Miss Robson's best role. "Kora to Babylon" and "Peg o' My Heart," both of which we saw last year, played return engagements.

Le Roy, Talma and Roscoe in feats of magic delighted full houses Oct. 20, 21.

Grand Opera House (South Bethlehem): Edith Thayer in "The Present Girl" gave a finished performance Oct. 15 to a full house.

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### WOMEN

Armstrong, Margaret.  
Brandt, Anna, Marzot Beaumont.  
Constantine, Helene, Lily Cahill, Ruth Conley.  
Evans, Jane, Grace Ellsworth.  
Faust, G., Ethel Fawcett.  
Emma S. Fry.  
Goldthwaite, Dora.  
Hill, Mary, Nell Hall, Louise Cahill.  
Minturn, Marie.  
Purtell, Gertrude, Mlle. Pichon.  
Rosa, Carrie R., Katherine Sawyer, Viola, Mrs. Arthur Shirley, L. Shepard, Florence

St. Leonard, Essie Stewart.  
Brenda Stock, Ivy Scott.  
Valentine, Ethel.  
Wallace, Fay.

### MEN

Brimmer, Ernest, Frank Buchanan, Jack Berkson, Percy Benton, Thos. Benson, Willis Browne, Jas. Brown, Byron Bickford, Lionel Bradshaw, Clifford, C. B.  
Dexter, Elliott.  
Ferguson, Albert, Geo. Fredricks, Jno. J. Flanagan.  
Gunn, M.  
Hamilton, Bobby, Norman Hammond, Geo. B. Hubbard.  
Kintling, Frank.

Leaverton, J. N., Horace Linta, Harry Linkey, Arthur Leslie, Waldo Leroy, W. H. Lowman.  
Frank, Scott Moore, Don Mulhally, Lorne MacAdam, Walter McCullough.  
Osborn, Lynn.  
Pettit, Geo., A. C. Pringle.  
Pettit, R. E., E. Rosenberg, Edward Redding, Jos. Redman, M. H. Ryder.  
Scully, Geo., Harry Sullivan, Karl Schrader.  
Thomas, Geo., Mr. Trusdell, Jno. Trevor.  
Voelker, Frederick.  
Wayne, Chas. Robt. Wayne, Jethro Warner, Hillard Wicht, Walter Woodside.

### CINCINNATI

CINCINNATI, O. (Special).—The early season has given us some of the best road attractions that are out at this time of the year. Elsie Ferguson in "Outcast" played a profitable engagement of a week recently, and although this was Miss Ferguson's first starring appearance here, her position is established. We have also had Julia Sanderson, Donald Brian, and Joseph Cavender in "The Girl from Utah." Al. Johnson in "Dancing Around," Joseph Santley in "All Over Town," and "A Full Time." Julia Dean, who is always popular here, opened the season in "The Law of the Land," and Margaret Hill in "The Life of the Grand for week of Oct. 18, with one of the best supporting companies ever seen here, including C. Aubrey Smith and G. N. Anson. On account of the high class of attractions business has been unusually good.

The Walnut Street Theater, the old Stair and Havin house, this season is given over to feature films.

Business is always good at Keith's, whether the bills are good or bad.

Baroque business is good at the People's and the Olympic.

The Empress, with its 10-cent matinees, is drawing fair crowds, playing 8 and C. vaudeville.

The first performance of the New Little Theatre company was given Oct. 19. Brieux's "The Red Robe" was the first play of the season.

Three performances were given at the Little Playhouse. The next production will be made at an early date. Carl Dietz is at the head of this movement, and appears in the production. Elizabeth Crandall is the leading woman.

Harold Heaton and Mortimer Martini are also in the company.

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### OTTAWA

OTTAWA, ONT. (Special).—Russell: "Under Orders," a fair production to fair business Oct. 14-20, and matinee.

Dominion: Week Oct. 15-23: Frank North and company: Hubert Dyer, Jack Wray and Scotch Lads and Lassies, Farrel-Taylor Trio, Mary McVie, The Brightons, Ros Elenor Hall, made up of the best bills this season to capacity business.

Francis: Oct. 18-20: Boston Musical Comedy company in "Casey and Levi Abroad" to big business.

The Family: Oct. 18-20: "The Brink" was the film feature to the usual capacity business.

J. H. DU RA.

### LOUISVILLE

LOUISVILLE, KY. (Special).—Musical comedy ruled at Macaulay's Theater week Oct. 18-23. "All Over Town," occupying the stage the opening three nights, with Joseph Santley and Frank Moulan as the bright particular stars. The New York Lyric Theater company finished the week in "The Only Girl." Both attractions drew well.

Marie Tempest and Al. Johnson in "Dancing Around" will divide week Oct. 25 at Macaulay's.

Appearing at the B. F. Keith house Oct. 17-23 were Homer Miles and company, Bancroft and Brooks, Felix Adler, Bert and Scofield, Frank Mullane, and the Four Janssens. Business good.

The moving picture places continue to draw. Harry Hastings's New Tango Queens Burlesque company had a big week at the New Buckingham.

The cabaret craze is at its height here. High-class entertainers appear at the Antler Grill, the Old Inn, and Magnolia Gardens.

At the Gayety Theater the usual combination of vaudeville and pictures pleased good patronage.

Echoes from the grand opera season which closed at the Shubert Masonic Oct. 16 indicate that while not a big financial success, it was distinctly so from the artistic standpoint and a supplementary season will be arranged for during the coming winter.

Victor Wittgenstein, a Louisville musician, will give a piano recital at the Woman's Club Oct. 28. He comes from a distinguished musical family. Another Louisville, Lula Lewis, has just issued a new song, "You Are the Rose of Summer." The lady is best known for her successful fall song, "Yours."

CHARLES D. CLARK.

### ST. LOUIS

ST. LOUIS, MO. (Special).—Elsie Ferguson drew good-sized audiences at the Olympic week of Oct. 18 in "Outcast." The praise for the play as well as for the cast, was of the very highest. At the end of the play the applause was long and hard. David Powell and Miss Gillian Scaife deserve special mention. Oct. 25, 31, Walker Whitehead in "The Ragged Messenger."

Hans Loebel, director of the German Stock company, gave a remarkable interpretation of Eichenau Leiser in a play by Fritz Gruenbaum, entitled "In the Carpathians." Miss Lore Duino, Adolph Store, and Willy Schoeller gave excellent support.

"The Bird of Paradise" proved to have retained its drawing qualities, as manifested by the audiences at the Shubert Oct. 17-23. Carlotta Monterey in the title-role proved very pleasing, and Richard Gordon in the role created by Guy Bates Post, was well received. Oct. 24-30, "Maid in America."

Roscoe Wynne's lady dainty act was pronounced a pleasing headliner at the Columbia Oct. 18-24. Gus Edwards's "School Days" held forth as the drawing card at the Grand.

"The Birth of a Nation" which has been moved to the Garrick, continues on its successful run. George Beland in "The Sign of the Cross," "The Chorus Lady," and Mrs. Pike in "Vanity Fair" are other prominent film productions which are drawing well.

V. S. WATKINS.

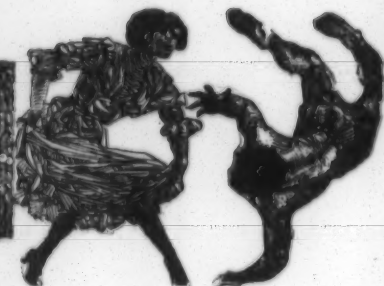
**STEIN'S**  
HAIR MAKE-UP





# VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Evelyn Nesbit and Jack Clifford's New Specialty—Harry Green in "The Cherry Tree"



MISS NAOMI GLASS.  
Again in the Varieties with Paul Morton.

**L**AST week we visited one of the most popular of the cheaper vaudeville theaters. It's a spacious and well-built theater on Broadway. Moreover, it was crowded to capacity on the evening of our visit. Let that description suffice.

#### The Problem of "New Blood" Again

We watched the bill. And it clinched our belief that "new blood"—except in rare instances—isn't going to come from the "small time." Nearly everything was banal and conventional and even vulgar. Originality was lacking—and promising qualities totally absent.

Big time vaudeville must do its own upbuilding. It must seek out adaptable material—in fields other than the varieties—and mould it to fit its own ideas. We think a department along these lines—conducted as the United and Orpheum circuits could conduct it—would mean an immense forward step in the two-day.

Vaudeville must create its own headliners. It shouldn't be necessary, for instance—because a big name is needed to top a bill—to give bookings to a dramatic star in an inferior sketch that doesn't even fit the player's abilities.

Vaudeville mustn't copy any branch of entertainment. It must build and develop.

Evelyn Nesbit, who is advancing right along, returned to the Palace in a new specialty with Jack Clifford. She's doing more singing in her latest turn, which shows her dancing ability to be materially improving.

#### Evelyn Nesbit Returns

We like Miss Nesbit. She's so hard working, so anxious to please, so obviously endeavoring to win her way upon her own merit. So we're glad to comment pleasantly upon her efforts. This year Miss Nesbit and Mr. Clifford start with an inconsequential duet built about a rustic bench. "Gee, but I'd like to tumble in love with a boy like you," run the lyrics. "If you'd tumble in love with me." Then Miss Nesbit does another song by herself. After that they adjourn to the full stage, hung with purple velvet. Here Miss Nesbit makes a fetching picture in a costume of orange with brown fur trimmings—or whatever way you'd describe it. And the dance is prettily done.

Finally Miss Nesbit finishes with her whirling evolution, in which she swings in midair with her arms about the revolving Mr. Clifford's neck.

We can understand why Miss Nesbit is trying more singing this year. She's steadily striving to advance. But, to be truthful, the vocalism, if better than last season, isn't up to her dancing.

Imhof, Conn and Coreene are still doing their "military playlet," "Surgeon Louder, U. S. A.," in

which an Irish soldier—distinguished by simian physiognomy, loose trousers and soiled flannel shirt, usually associated with a comic paper or a burlesque show—calls upon the deaf regimental surgeon. Finally the private has a startling experience firing a cannon.

"Are you the man that was wounded in the skirmish," asks a nurse.

"No, I'm the man that was wounded in the chest," is the response.

Marriage is also referred to pleasantly and lightly as warfare. In a word, the turn is of sub-cellular humor.

#### Ray Samuel's Songs

Ray Samuels came back to the Palace in new songs—or rather in a new repertoire. Two of the numbers were fresh to Broadway. One is "I'm the Sheriff," a rube song, the sort of thing Miss Samuels does best. It's along the usual gosh-durn-it lines associated with persons who lack the final culture of Broadway. The other song is of a Yiddish maiden who longed for love. "Jacob, you'd better wake up," confides the chorus. "You can take a kiss on credit," and the other lines are equally reassuring.

"Darling, the gas ain't lighted.  
Can't you even get excited."

Miss Samuels, to be truthful, appeared to bad advantage. She seemed lacking in spontaneity, get-over-ness—and songs.

Melissa Ten Eyck and Max Weilly have varied their statue-coming-to-life dancing turn. There are now several tableaux—one, of course, of the inevitable Paul and Virginia chasing an electric fan with pink cheese-cloth. Then Miss Ten Eyck, Kellermannly attired, descends from her pedestal and dances with Mr. Weilly. The evolutions are really gymnastic, Miss Ten Eyck being held aloft ever and anon while emulating a swimmer. Finally the two do a terpsichorean evolution within a flowered hoop.



LUBOWSKA,

Appearing in a Repertoire of Impressionistic Dances.



MISS LAURA NELSON HALL.  
Offering the Dramatic Playlet, "The Demi-Tasse."

It's rather late to comment upon Harry Breen, who is still doing his breathless rapid-fire "nut" patter anent nothing at all and finishing with an "im-promptu" song about different people in the audience. If there is anything worthy of note, it's the fact that Breen is still doing it. That, indeed, is a phenomenon.

#### Cecil Kern in "A String of Pearls"

Cecil Kern presented a novelty musical specialty, "A String of Pearls," for a try-out at the Fifth Avenue Theater.

"The String of Pearls" is the work of Maurice Marks and J. Bertram Fox. The opening curtain discloses an artist at work in his studio. The painter indulges in song, and a lady who calls herself Inspiration, appears carrying a staff with an electric star and other modern improvements. She sings and the painting glides aside, disclosing a young woman in its place. The young woman—Miss Kern, of course, is again disclosed at intervals. She depicts the daily sartorial events in the life of a modern girl, wearing costumes to vivify moments in the boudoir and street and at the matinee, dansant and opera.

Miss Kern talks her lyrics—rather clearly, it must be noted. But we can't enthuse particularly over costume changes—even when they're set to music.

Harry Green, the Hebrew comedian late of Fisher and Green, has a queer comedy sketch, "The Cherry Tree," written by Aaron Hoffman and presented at the Fifth Avenue Theater.

The sketch starts along approved domestic triangle lines. The stage is darkened. She is playing the piano. He is standing beside her. Suddenly she jumps to her feet.

"You mustn't!"

"You're afraid!"

"He loves me—in his way!"

There's the plot in three lines. Hubby half guesses the situation. Into the triangle is dropped George Washington Cohan, who is returning a pocket-book lost by the husband. G. W. Cohan is a bland Jewish gentleman who is doing his best to emulate his namesake. He's never told a lie.

#### Odd Little Comedy Sketch

Then—for no logical reason at all—the husband engages him at a yearly salary of \$10,000 to always tell him the truth about everything. So George Washington Cohan becomes a sort of Hebrew Conscience in the domestic drama. He prevents the woman from running away with the other man and—by the simple expedient of telling his first lie—reunites the husband and wife. Of course, he loses his \$10,000 position as truth-teller, but he discovers that "everybody wants the truth—till they get it."



It's strange comedy. There are undeniably funny moments—and many of them. But "The Cherry Tree" is neither fish nor fowl. It is a dramatic playlet revolving around a farcical character. It's like injecting Vernon Castle into "Hamlet." And "The Cherry Tree" needs trimming—particularly towards the final curtain.

#### Doing the "Junior" Theaters

Our investigation of the "junior" varieties last week was a bit extended. We're happy to report the following findings: Mlle. Marguerite and Frank Gill at the Royal Theater. A dancing specialty—a mingling of the Spanish and American—with decided possibilities. The turn has been very prettily costumed. Just now it needs breaking-in to attain speed and smoothness.

Frank Mayne and company at the Riviera Theater. A sketch in which a convict decides to reform after seeing his little girl pray in her nightgown. The child is interestingly done by O'Ellia Dunn—so we can understand why the gentleman gives up all the comforts of Sing Sing.

Harry Delf and Pearl Franklin at the City Theater. A rough patter and song turn. Miss Franklin seems worthy of better material. Delf sings "I'm in Love," the person in question being described as "she's the sweetest little wife—but not a wife of mine." Delf also makes hour-glass gestures to indicate the lady's—er—outline. Then there's the comic misunderstanding over the words "omelet" and "hamlet."

#### LONDON VARIETY GOSSIP

LONDON (Special).—"All Women" is a new variety revue with an all-feminine cast. "All Women" depicts a period when the men have all departed to defend their country, and shows women in all kinds of work, from being munition workers and policemen to running a recruiting office.

Ada Reeve is to make an eighteen weeks' tour of the provinces at the conclusion of her Coliseum engagement.

Larry Ceballos has just staged a new legitimate revue, "The Radium Girl."

#### THE CHICAGO BILLS

CHICAGO (Special).—George Damerel appeared at the Majestic Theater last week in a new offering, "Temptation," which is the work of William B. Friedlander, Nan Halperin's husband in real life, and Will Hough. Mr. Friedlander produced the act, which is described as a musical fantasy. Myrtle Vall plays the temptress. Lina Abrahams returned to vaudeville at the Majestic with Burrell Barabaretto, who was also in "Molly and I." Foster Ball and Ford West introduced their skit built about Mr. Ball's characterization of an old army veteran. Ralph Dunbar's Bell Ringers appeared and Harry Fern presented his comedy sketch.

Alla Nazimova returned to the Palace Music Hall with "War Brides." Bankoff and Grille danced effectively. Hoey and Lee gave their new act, and the Ward Brothers did their familiar specialty.

#### BROOKLYN VAUDEVILLE

"Sumurun," with Gertrude Hoffmann in the name part, was the center of Brooklyn vaudeville interest last week at the Orpheum. "Cranberries," with Marion Day, Nell Pratt, and Frederick Karr, entertained pleasantly. Mr. and Mrs. Jimmie Barry again presented "The Rube," and Ota Grgl played the violin interestingly.

T. Roy Barnes again gave Brooklynites a view of his brisk and almost impudent style of comedy in "The Magazine Man." Hyams and McIntyre offered "The Quakeress" once more. Fred V. Bowers did his song scene, and Charlotte Parry appeared in her protean playlet, "Into the Light."

One of the most entertaining bills of the season was offered at the Prospect last week. Marion Weeks's singing was one of the pleasant features. Harry Girard and company, in "The Luck of a Totem," was well received. The dainty Smith Sisters, Irene and Bobby, made a decided hit with their songs. Dooley and Sales went strongly, as did Marshall Montgomery.

#### NOTES

Marvon Vadie brings her dainty dancing specialty to the Brooklyn Orpheum on Monday.

Anna Held began her vaudeville season at the Palace on Monday. Following the completing of a feature picture for the Morosco Company, Miss Held will play twenty-five weeks on the Keith time. She will, we're told, give a large percentage of her earnings to the French Red Cross Society.

The Keith theater at 200 West 95th Street is now the home of Isaiah Temple, through the generosity of A. Paul Keith and E. F. Albee. The theater forms part of a large parcel of land in Ninety-fifth Street and will ultimately be the site of a big vaudeville house. Until that time, the property will be used by Isaiah Temple.

Nellie Revelle, press representative of the Orpheum Circuit, is making a tour of the houses. Late last week she reported to the New York offices from Seattle. Martin Beck was to have made a circuit of the Orpheum theaters, starting a week ago, but his trip has been held up by the Fischer suit now being tried in the United States Courts.

## THE UNITED IS A CLEARING HOUSE FOR THE WORLD'S VAUDEVILLE

Crystal Hearne to Appear in Playlet Under Frederick McKay's Direction—Anna Held's Return to American Stage

BY WALTER J. KINGSLEY.



CRAIG CAMPBELL.

Now Presenting an Agreeable Vocal Specialty.

I HAVE watched this business closely, and I find that Messrs. Keith and Albee and their associates have founded a truly beneficent clearing house for acts and their agents to meet the representatives of the theaters. They buy and sell acts on the floor of the United Booking Offices and the whole affair is a community of interest, serving the greatest good of the greatest number. There is no coercion, and, in fact, the representatives of the theaters who buy acts differ sharply in their estimates of talent, and many an act that Mr. Albee and Mr. Beck think superfine is turned down by men of independent judgment like Shea, of Buffalo, or Lothrop, of Detroit and Rochester. In order that nothing may be "put over" in the way of unfair competition, the employees of the Booking Offices are strictly forbidden to handle or be interested in any acts whatever.

Mr. Albee devotes his days and nights to making and maintaining the United Booking Offices as a great and helpful service organization. He gives a ready ear to complaints, and those who say that he is not readily accessible simply lie. The man is proud of the United Booking Offices, so proud that he feels any stain upon it as a personal wound, and he is beyond any sort of ambition except the ambition to be of genuine service to his fellows in vaudeville, which he, as the lieutenant of the late B. F. Keith, did so much to create in its present form.

Mr. Albee is unquestionably the greatest showman in the world to-day, and he is not harming vaudeville but is devoting his life to helping it, for the greater and more prosperous it is the greater his reward in the satisfaction of a life work well done.

Away out on the Orpheum Circuit Al Gerard and Sylvia Clarke are winning excellent press notices by their work in an act called "Modern Vaudeville Frolics." Miss Clarke is well known on Broadway for her work in numerous musical pieces, especially under the direction of Coban and Harris, who are delighted with her success.

Florence Johns is appearing in Harry Green's sketch, "The Cherry Tree," at the Palace this week and making a pleasing impression on the vaudeville fans. Miss Johns is Mrs. William Gorman in private life, the said William Gorman being an advance man of unusual caliber who looks after such people as Madame Bernhardt and Duse when they tour this country. He has filled a respectful application, however, for admission to the Only Their Husbands Club and, after Miss Johns hit at the Palace, his bid for entry is being favorably

considered. He will be one of the few A. O. H.'s in this sterling band of devoted wife lovers.

Frederic Edward McKay is grabbing talent on every hand in both hands and directing it to fame and fortune. His latest protégé is the coy Valeska Suratt. Down at the Hotel Martinique Freddie is running an excellent cabaret musical show, and has put the hotel on the map and is playing to big business. Soon McKay will present Crystal Hearne in a new playlet in vaudeville. All his people seem mightily pleased with his managerial powers and meanwhile he is not too busy to visit Long Beach for a dance at the Nassau. McKay is a canny Scot, whose newspaper training gave him the correct angle on Broadway.

Anna Held is full of the war as one may well be, who, for nearly a year, has sung in the hospitals and whose home in Paris is now at the service of convalescents. On the stage of the Palace, where, by the way, she is winning a tremendous success, Miss Held waxes eloquent to her friends in description of France in wartime. She detests Jane Addams of Hull House because that worthy lady charged that the soldiers only fought when under the influence of drugs and liquor. Listening to her fervent French the other night I translated a few sentences as follows: "The men who are giving their lives for principle and love of homeland in the Great War need no other stimulant than patriotism and honor. These women with their bad nerves and their hysteria cannot understand why the French fight as they do; Miss Addams knows the gospel of the weak, but she and her kind cannot comprehend the hot and heavenly joy that comes to the fighting male when national honor is at stake and the existence of his country as a proud and fearless nation. We women of France feel that way, too, and our cells flame with the same call to righteous war. There is a super-joy—the joy of battle, and men go to it proudly with drums and banners and great shouting. To the full-sexed male the call of battle comes as a poignant and desirous song."

After making motion pictures in Los Angeles, Miss Held will play twenty-five weeks of the Keith time. Her new songs are pretty and her gowns are magnificent. As for herself, she never looked better. Her long absence from the stage has restored her to robust health and she looks like a bouncing girl. Anna Held's self-sacrifice in the war has given her a fine spirituality and a depth of personality that makes her come back to us a new woman.

The revised Gilbert and Sullivan review is now one of the standard reliable hits of vaudeville. Much of this success is due to the presence of Florence Mackie as prima donna. She is remarkably good looking, sings adorably and acts unusually well. In addition she is young and fascinating and really ought to be heading a big musical company in Broadway. Miss Mackie played many weeks at a Keith prima donna in musical stock and has the highest standing possible in the Keith offices.

May Tully's "Fashion Show" is in Providence this week and going strong. Rosalie Muckenfuss, who quit booking to become a manager, is on the road in charge of the company. Her work in helping Miss Tully to put the big act together was that of a real general in handling important people.

We were very glad to see Walter Pritchard Eaton at the Palace a few days ago, for he is one of the choice spirits of dramatic criticism. Eaton is the finest type of literary American; his work has high distinction and a vivid sense of verbal values that makes his English an unerring joy. His faculty of accurate observation is highly developed and, whether he is watching a play or tramping over the New England hills, he is sane, veracious, interesting and valuable. May he write some day for vaudeville.

#### THE VAUDEVILLE PERISCOPE

Edgar Allan Woolf, the motoring vaudeville playwright, announces his annual retirement from the writing of playlets. Anyway, unless the price of gasoline advances, Mr. Woolf will not write another sketch before November 15, 1915.

Woolf, by the way, has one hobby—imitations. Last week he perfected one of Harry Connor. "Does it look like him?" Woolf inquired of his audience. "It feels just right!" Some time ago, when Tommy Gray decided to be an author-actor, Mr. Woolf threatened to invade the varieties, too. But Gray declares Woolf didn't because he couldn't find a good dramatic vehicle.

The other evening a number of theatrical writers were discussing press agency. Then one of them commented upon Walter J. Kingsley, press representative of the United Booking Offices, as the originator of the best road stunt. The feat in question startled the country some years ago when Madge Carr Cooke was appearing on tour in "Mrs. Wiggs of the Cabbage Patch." Kingsley was "in advance." Suddenly, in Cleveland, Mrs. Cooke was prostrated, due, according to the newspapers, to the electrical vibrations from a wireless station on the Great Lakes. The performance couldn't go on until the wireless tower temporarily ceased activities—and the incident landed on the front pages from the Atlantic to the Pacific.

Kingsley's work with the United has been brilliant. No press agent tops him in ability to create and "plant" a story.

We dropped into the Royal Theater last week just in time to see Claire Rochester give out dolls to lucky little girls in the audience. We can't imagine any one doing the thing in a nicer way. And it may or may not be a psychological note, as Miss Rochester intimated, but each little girl selected a masculine doll.

Anna Held philosophizes thusly: "The glory of an artistic success—Pough! Art amounts to nothing."

"Life is a test. Women were born to suffer and endure. Happiness is an ideal state which we never attain."

"Love is as much a mystery to me as ever."

"It is foolish to speak bitterly of love, an inevitable part of every woman's life."

"Just at present women invariably have the worst of it in love."

#### GOSSIP

Milwaukee is soon to have a new popular price vaudeville theater, the Palace Hippodrome. The house is now in course of construction at Grand avenue and Sixth street. It will cost \$350,000 and open next August. The house will in no way interfere with the Majestic theater, now playing Orpheum vaudeville, but will be booked by the United Booking Offices and Western Vaudeville Managers' Association. Martin Beck, Mort H. Singer, head of the W. V. M. A.; Herman Fehr, of Milwaukee and Mrs. C. E. Kohl, of Chicago and Milwaukee, are interested in the Palace Hippodrome.

Nellie V. Nichols is getting quite a little publicity out on the Coast with her "upside-down veil," which hides her chin, her lips and just the tip of her nose and gives quite a hare-m-like appearance.

Announcement is made of the engagement of Belle Blanche and Larry Cohen, head of a Newark jewelry establishment. The wedding will take place in New Orleans in January.

The Palace Theater is to have a permanent fashion hint, according to announcements. Sadie Mullen has been engaged to appear in the theater at each performance just to delight the eye and to indicate the correct ideas in dress. Miss Mullen will sit in various parts of the theater at different performances, in order to give every one an intimate view of her gown, her jewels or her furs.

Marion Weeks, the girlish soprano now appearing in vaudeville, is just seventeen years old. Miss Weeks is a descendant of the famous Scotch Laird Buccleuch, a gentleman of considerable importance in Scotch history, we take it.

#### COMING HEADLINERS

WEEK OF NOV. 1.—Colonial, Nora Bayes, Grace Fisher; Alhambra, Vanderbilt and Moore, Dorothy Jordan, Mason, Keeler and company; Orpheum, The Fashion Show, Fox and Dolly, Marvon Vadie and ballet; Bushwick, "The Bride Shop," Bond and Casson; Prospect, Chip and Marble, Hermine Shone and company, Adonis.

WEEK OF NOV. 8.—Colonial, Lillian Kingsbury and company, Ota Grgl; Alhambra, The Fashion Show, William Courtleigh and company, Marion Weeks; Orpheum, "The Bride Shop," Edwina Barry and company; Bushwick, Mason, Keeler and company, Grace Fisher; Prospect, Ernest R. Ball, Fred V. Bowers and company.







## THE INCOMPARABLE

## ANNA HELD

AT B. F. KEITH'S PALACE, THIS WEEK

HER ONLY N. Y. APPEARANCE IN VAUDEVILLE. PRESENTING HER OWN SONGS IN HER INIMITABLE WAY. SHOWING THE LATEST PARISIAN FASHIONS

Personal Direction H. D. Kline

Los Angeles, Orph., Ogdén, 31-Nov. 6.  
 BRUCH, Fritz and Fannie: Maj., Milwaukee; Columbia, St. Louis, 31-Nov. 6.  
 BRUNNELL Sisters Co.: Orph., Denver; Orph., Lincoln, Nov. 1-3; Orph., Colorado Springs, 4-6.  
 BURKE and Walsh: Orph., New Orleans.  
 BURKE, Dan, and Girls: Colonial, Norfolk, Nov. 8-10; Lyric, Richmond, 11-13.  
 BURKHARDT, Maurice: Prospect, B'klyn.  
 BURNHAM and Irwin: Keith's, Prov., Alhambra, N.Y.C., Nov. 1-6; Prospect, B'klyn, 8-13.  
 BURNS and Klassen: Victoria, Charleston, 25-27.  
 BURNS and Lynn: Bushwick, B'klyn.  
 BUSSE'S Toy Terriers: Orph., Montreal, Can., Dominion, Ottawa, Nov. 1-6.  
 CALVE, Emma: Columbia, St. Louis, 31-Nov. 6.  
 CAMERON and Gaylord: Orph., St. Paul; Columbia, St. Louis, 31-Nov. 6.  
 CAMPBELL, Craig: Keith's, Wash., 1-6; Prospect, B'klyn, 8-13.  
 CAMPBELL, Misses: Orph., Minneapolis.  
 CANSINOS, The: Orph., Winnipeg.  
 CANTO Rand Lee: Colonial, N.Y.C.; Orph., B'klyn, Nov. 1-6; Keith's, Phila., 8-13.  
 CAPAULICAN, Chief: Alhambra, N.Y.C.; Prospect, B'klyn, Nov. 8-13.  
 CAPITOLA and Meyers: Keith's, Toledo.  
 CARLISLE and Romer: Orph., Omaha, 31-Nov. 6.  
 CARR, Alexander, Co.: Hipp., Cleveland, Nov. 1-6; Temple, Detroit, 8-13.  
 CARR, Eddie, Co.: Keith's, Dayton, Nov. 1-6; Colonial, Erie, 8-13.  
 CARTER, Mrs. Leslie: Orph., Lincoln, 25-27; Orph., Colorado Springs, 28-30; Orph., Kansas City, 31-Nov. 6.  
 CARTMELL and Harris: Maryland, Balto., Keith's, Wash., Nov. 1-6; Prospect, B'klyn, 8-13.  
 CARUS, Emma: Temple, Rochester; Shea's, Buffalo, Nov. 1-6.  
 CASEY, Kenneth: Dominion, Ottawa.  
 CASCILE Trio: Temple, Rochester.  
 CHAPS, Four Melodious: Orph., Omaha; Orph., St. Paul, 31-Nov. 6.  
 CHIP and Marble: Orph., Montreal; Prospect, B'klyn, Nov. 1-6.  
 CHYO: Orph., Los Angeles; Orph., Ogdén, 31-Nov. 6.  
 CLAUDIUS and Scarlett: Orph., Winnipeg.  
 CLAYTON, Bessie: Keith's, Columbus; Keith's, Cinl., Nov. 1-6; Forsythe, Atlanta, 8-13.  
 CLIFF, Genevieve, Co.: Orph., Seattle; Orph., Portland, 31-Nov. 6.  
 CLIFFORD, Kathleen: Keith's, Louisville; Hipp., Cleveland, Nov. 8-13.  
 CLINTONS, Novelty: Orph., Portland.  
 CLOWN Seal: Orph., B'klyn, Nov. 8-13.  
 COATES, Lulu, Co.: Colonial, N.Y.C.  
 COEDS, Dainty: Forsythe, Atlanta, Nov. 1-6; Bijou, Savannah, 8-10; Orph., Jacksonville, 11-13.  
 COLLINS, MIT: Keith's, Phila., Keith's, Boston, Nov. 8-13.  
 COMFORT and King: Palace, Chgo., 31-Nov. 6.  
 CONCHAS, Paul: Forsythe, Atlanta, Nov. 1-6; Keith's, Columbus, 8-13.  
 CONLIN, Steele and Parks: Orph., Montreal; Dominion, Ottawa, Nov. 1-6.  
 CONNELLY, Mr. and Mrs.: Orph., Los Angeles, 24-Nov. 6.  
 CONNORS and Foley: Lyric, Richmond, 25-27; Colonial, Norfolk, 28-30.  
 CONRAD and Conrad: Palace, Chgo.  
 COOPER and Smith: Columbia, Grand Rapids, Nov. 1-6; Hipp., Cleveland, 8-13.

COOPER, Harry: Keith's, Youngstown; Grand, Pittsburgh, Nov. 1-6; Alhambra, N.Y.C., 8-13.  
 CORCORAN and Dingle: Prospect, B'klyn, Nov. 1-6.  
 CORRADINI'S Animals: Temple, Rochester; Shea's, Buffalo, Nov. 1-6; Keith's, Boston, 8-13.  
 CORRELLI and Gillette: Temple, Detroit, Nov. 8-13.  
 COURTEIGH, William, Co.: Keith's, Wash., Alhambra, N.Y.C., Nov. 8-13.  
 COURTNEY Sisters: Prospect, B'klyn.  
 CRANBERRIES: Bushwick, B'klyn; Shea's, Buffalo, Nov. 1-6; Shea's, Toronto, 8-13.  
 CRESSY and Dayne: Keith's, Cinl., Grand, Pittsburgh, Nov. 1-7; Maj., Milwaukee, 8-13.  
 "CRISPS, The": Orph., Minneapolis.  
 CROSSMAN'S Piano Friends: Keith's, Wash., Nov. 8-13.  
 CROWD, The: Columbia, Grand Rapids.  
 CRUMIT, Frank: Colonial, Erie, Nov. 1-6.  
 CURTIS, Earle: Victoria, Charleston.  
 CURTIS, Julia: Orph., New Orleans.  
 CUTLER, Albert: Temple, Detroit, Nov. 1-6; Temple, Rochester, 8-13.  
 CUTTY, John: Shea's, Buffalo, Toronto, Nov. 1-6.  
 DAILEY, Robt. L., Co.: Orph., Portland.  
 DAMEHEL, George, Co.: Maj., Milwaukee.  
 DAMOND, Eugene: Orph., Sacramento, 25-27; Orph., Fresno, 28-30; Orph., Los Angeles, 31-Nov. 6.  
 DAVIES, Reine: Orph., Seattle, 31-Nov. 6.  
 DAVIS Family: Forsythe, Atlanta; Orph., Jacksonville, Nov. 1-3; Bijou, Savannah, 4-6; Victoria, Charleston, 8-10.  
 DAYTON Family: Temple, Rochester.  
 DEALY and Kramer: Keith's, Knoxville, 25-27; Keith's, Chattanooga, 28-30; Orph., Nashville, Nov. 1-3; Lyric, Birmingham, 4-6.  
 DEIRO: Keith's, Louisville; Keith's, Dayton, Nov. 1-6.  
 DE LEON and Davis: Keith's, Youngstown; Keith's, Wash., Nov. 1-6.  
 DELMORE and Lee: Alhambra, N.Y.C.; Orph., B'klyn, Nov. 1-6; Keith's, Wash., 8-13.  
 DE VEAR, Grace: Victoria, Charleston, 25-27; Bijou, Savannah, Nov. 1-3; Orph., Jacksonville, 4-6; Forsythe, Atlanta, 8-13.  
 DEMONS, Six: Keith's, Louisville.  
 DENNY and Boyle: Victoria, Charleston, 25-27; Colonial, Norfolk, Nov. 1-3; Lyric, Richmond, 4-6.  
 DERKINS'S Animals: Colonial, Erie, Nov. 1-6.  
 DE SERRIS, Henrietta, Co.: Temple, Detroit, Nov. 8-13.  
 DEVINE and Williams: Orph., Los Angeles, 24-Nov. 6.  
 DE VOIE and Livingston: Orph., St. Paul; Keith's, Dayton, Nov. 1-6.  
 DE VOY, Emmett, Co.: Lyric, Birmingham, 25-27; Orph., Nashville, 28-30.  
 DIAMOND and Grant: Garrick, Wilmington, Nov. 8-13.  
 DINEHART, Allan, Co.: Orph., Winnipeg; Maj., Milwaukee, 31-Nov. 6.  
 DOWSTADER, Lew: Forsythe, Atlanta; Keith's, Wash., Nov. 1-6; Keith's, Phila., 8-13.  
 DOLL, Alice Lyndon, Co.: Orph., Salt Lake City, Nov. 7-13; Orph., Denver, 14-20.  
 DONALD-AYER, Mme.: Orph., St. Paul; Orph., Omaha, 31-Nov. 6.  
 DOOLEY and Ruzel: Orph., Winnipeg; Maj., Chgo., 31-Nov. 6.  
 DOOLEY and Sales: Maryland, Balto.; Keith's, Phila., Nov. 1-6; Keith's, Wash., 8-13.  
 DOOLEY, Jed and Ethel: Orph., Salt Lake City; Orph., Denver, 31-Nov. 6.  
 DOYLE and Dixon: Keith's, Columbus, Nov. 1-6.

DUDLEY Trio: Orph., Sacramento, Nov. 1-3; Orph., Fresno, 4-6.  
 DU FOR Brothers: Keith's, Youngstown, Nov. 1-6.  
 DUNBAR'S Bell Ringers: Keith's, Dayton; Orph., Lincoln, Nov. 1-3; Orph., Colorado Springs, 4-6.  
 DUNEDIN, Queenie: Orph., Salt Lake City; Orph., Denver, 31-Nov. 6.  
 DUTTONS: Keith's, Phila.  
 EARLE, George, Co.: Orph., Chattanooga, 25-27; Orph., Knoxville, 28-30; Orph., Nashville, Nov. 1-3; Lyric, Birmingham, 4-6.  
 EAST, George, Co.: Prospect, B'klyn; Grand, Pittsburgh, Nov. 1-6; Keith's, Cinl., 8-13.  
 EDWARDS'S, Gus, Song Review: Orph., St. Paul, 31-Nov. 6.  
 EGAN, Thomas: Orph., Kansas City.  
 ELINORE and Williams: Orph., Toronto.  
 ELLISON, Glen: Orph., Seattle, 31-Nov. 6.  
 EMERSON and Baldwin: Keith's, Cinl.; Keith's, Indianapolis, Nov. 1-6; Keith's, Louisville, 8-13.  
 EMERSONS, Three: Grand, Pittsburgh, Nov. 1-6; Colonial, Erie, 8-13.  
 EQUESTRIAN Lion: Forsythe, Atlanta; Victoria, Charleston, Nov. 4-6; Victoria, Charleston, 8-10.  
 ERFORD'S Sensation: Temple, Detroit, Nov. 8-13.  
 EVANS, Charles, Co.: Orph., Denver; Orph., Lincoln, Nov. 1-3; Orph., Colorado Springs, 4-6.  
 FAIRWEATHER, Miss: Orph., Ogdén; Orph., Salt Lake City, 31-Nov. 6.  
 FALL, Gus: Bijou, Savannah, Nov. 1-3; Orph., Jacksonville, 4-6; Colonial, Norfolk, 8-10; Lyric, Richmond, 11-13.  
 FARBER Girls: Grand, Pittsburgh, Nov. 1-6; Keith's, Dayton, 8-13.  
 FARRELL, Marguerite: Alhambra, N.Y.C.  
 FASHION Show: Keith's, Prov.; Orph., B'klyn, Nov. 1-6; Alhambra, N.Y.C., 8-13.  
 FAYE, Elsie, Co.: Orph., Portland.  
 FERN, Harry, Co.: Madison, Wis., 25-28; Orph., Minneapolis, Nov. 1-7; Orph., St. Paul, 8-14.  
 FERRY: Keith's, Youngstown, Nov. 8-13.  
 FINNS, The: Columbia, Grand Rapids.  
 FISHER, Bud: Temple, Detroit; Temple, Rochester, Nov. 1-6; Orph., Montreal, 8-13.  
 FISHER, Grace, Co.: Keith's, Prov.; Colonial, N.Y.C., Nov. 1-6; Bushwick, B'klyn, 8-13.  
 FISHER, Mr. and Mrs. Perkins: Pantages, San Francisco; Pantages, Oakland, Nov. 1-7; Pantages, Los Angeles, 8-14.  
 FITZGIBBON, Bert: Keith's, Louisville; Keith's, Cinl., Nov. 1-6; Keith's, Columbus, 8-13.  
 FITZGIBBON, Marie: Keith's, Boston.  
 FLEMINGS, The: Orph., 'Frisco, 31-Nov. 6.  
 FOGARTY, Frank: Columbia, St. Louis, 31-Nov. 6.  
 FORD, Bertie: Keith's, Youngstown, Nov. 1-6; Columbia, Grand Rapids, 8-13.  
 FOX and Dolly: Palace, N.Y. City; Orph., B'klyn, Nov. 1-6.  
 FOY, Eddie and Family: Orph., Seattle, 31-Nov. 6.  
 FRANCIS, Mae, Co.: Orph., Kansas City; Orph., Omaha, 31-Nov. 6.  
 FRANCOIS, Margot, and Partner: Orph., 'Frisco, 31-Nov. 6.  
 FREAR, Bessie and Fear: Palace, Fort Wayne; Columbia, Grand Rapids, Nov. 1-7.  
 FRED and Albert: Maryland, Balto., Nov. 1-6.  
 FREEMAN and Dunham: Palace, Fort Wayne, Nov. 1-6.  
 FRENCH and Els: Shea's, Buffalo; Shea's, Toronto, Nov. 1-6.  
 FROSINI: Keith's, Prov., Nov. 8-13.  
 GALLAGHER and Martin:

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GASCOIGNE, Cleo: Lyric, Birmingham, Nov. 1-3; Orph., Nashville, 4-6.  
GAUDSMITHS, Orph., Omaha, GAUTHIER and Devi: Orph., Memphis, Orph., New Orleans, 31-Nov. 6.  
GAUTHIER's Toy Shop: Temple, Detroit: Grand, Rochester, Nov. 1-6; Hipp., Cleveland, 8-13.  
GERHARD and Clark: Orph., Seattle, Orph., Portland, 31-Nov. 6.  
GILBERT and Sullivan Review: Maryland, Balto., Maj., Chgo., 31-Nov. 6.  
GIRARD, Harry, Co.: Colonial, N.Y.C., Orph., Montreal, Nov. 8-13.  
GIRL in the Moon: Columbia, St. Louis: Orph., Memphis, 31-Nov. 6.  
GLADIATORS: Palace, Chgo., Hipp., Cleveland, Nov. 1-6; Keith's, Columbus, 8-13.  
GLASS, Bonnie, Co.: Keith's, Phila.  
GLASER, Lulu: Shea's, Toronto, Nov. 1-6.  
GLIERS, The: Orph., Sacramento, 25-27; Orph., Fresno, 28-30; Orph., Oakland, 31-Nov. 6.  
GLOBE, Augusta: Keith's, Toledo: Palace, Fort Wayne, Nov. 4-6.

GRANT, Louis: Orph., Nashville, 25-27; Lyric, Birmingham, 28-30; Orph., Chattanooga, Nov. 1-3; Orph., Knoxville, 4-6.  
GREEN, Harry, Co.: Palace, N.Y.C.  
GRUBER'S Animals: Keith's, Indianapolis, Nov. 8-13.  
HALL, Laura Nelson: Orph., Denver, 31-Nov. 6.  
HALLEN and Fuller: Shea's, Toronto: Orph., Montreal, Nov. 1-6; Dominion, Ottawa, 8-13.  
HALPERIN, Nan: Orph., Minneapolis: Orph., St. Paul, 31-Nov. 6.  
HANKE, Hans: Orph., Seattle: Orph., Portland, 31-Nov. 6.  
HAWKINS, Lew: Orph., Minneapolis: Orph., Winnipeg, 31-Nov. 6.  
HAWTHORNE and Ingolia: Prospect, B'klyn, Nov. 1-6; Alhambra, N.Y.C., 8-13.  
HAYDEN, Borden and Hayden: Temple, Rochester: Maj., Chgo., 31-Nov. 6.  
HAYES, Catherine, Co.: Bushwick, B'klyn.  
HEATH and Perry: Colonial, N.Y.C., Nov. 1-6; Orph., B'klyn, 8-13.  
HEATHEN, Josie, Co.: Keith's, Indianapolis: Keith's, Louisville, Nov. 1-6; Temple, Detroit, 8-13.  
HELD, Anna: Palace, N.Y.C.  
HELEN and Emillon: Alhambra, N.Y.C.: Keith's, Wash., Nov. 1-6; Prospect, B'klyn, 8-13.  
HERBERT, Hugh: Shea's, Toronto: Columbia, Grand Rapids, Nov. 1-6.

HERSKIND: Orph., Jacksonville, Nov. 1-3; Bijou, Savannah, 4-6.  
HINES, Washburn and Geer: Lyric, Richmond, 4-6.  
HODGKINS, Gene, Co.: Maj., Milwaukee: Maj., Chgo., 31-Nov. 6.  
HOEY and Lee: Temple, Detroit, Nov. 1-6; Temple, Rochester, 8-13.  
HOFFMANN, Gertrude, in "Summertime": Bushwick, B'klyn, Grand, Pittsburgh, Nov. 8-13.  
HOLMAN, Harry, Co.: Keith's, Columbus, Nov. 1-6; Hipp., Cleveland, 8-13.  
HOLMES and Buchanan: Temple, Rochester: Keith's, Boston.  
HOOPER and Cook: Orph., Oakland: Orph., Sacramento, Nov. 1-3; Orph., Fresno, 4-6.  
HOPKINS, Ethel: Hipp., Cleveland: Maj., Chgo., 31-Nov. 6.  
HORLICK Troupe: Keith's, Dayton, Nov. 1-6.  
HOWARD, Charles, Co.: Orph., Salt Lake City.  
HOWARD'S Ponies: Keith's, Columbus: Orph., Nashville, Nov. 1-3; Lyric, Birmingham, 4-6; Forsythe, Atlanta, 8-13.  
HOWELL, George, Co.: Hipp., Cleveland: Keith's, Toledo, Nov. 1-6; Shea's, Buffalo, 8-13.  
HUSSEY and Boyle: Grand, Pittsburgh: Keith's, Indianapolis, Nov. 1-6; Keith's, Cincinnati, 8-13.  
HYAMS and McIntyre: Colonial, N.Y.C.

Maryland, Balto., Nov. 1-6; Columbia, Grand Rapids, 8-13.  
ITALIAN Musketeers: Victoria, Charleston, Nov. 1-3.  
JACK and Foris: Orph., Nashville, Nov. 1-3; Lyric, Birmingham, 4-6; Bijou, Savannah, 8-13; Orph., Jacksonville, 11-13.  
JACKSON and Wahl: Orph., Omaha: Orph., Minneapolis, 31-Nov. 6.  
JACKSON, Leo and Mae: Colonial, Erie.  
JANSLEYS, Four: Orph., Nashville, 25-27; Lyric, Birmingham, 28-30; Forsythe, Atlanta, Nov. 1-6; Orph., Jacksonville, 8-10; Bijou, Savannah, 11-13.  
JARDON, Dorothy: Orph., B'klyn, Alhambra, N.Y.C., Nov. 1-6; Keith's, Wash., 8-13.  
JEWEL City Trio: Colonial, N.Y.C., Nov. 8-13.  
JEWEL'S Miniature Revue: Keith's, Prov.  
JITSU, Jit, Troupe: Orph., Kansas City, 31-Nov. 6.  
JOHNSTONS, Musical: Orph., Ogden: Orph., Salt Lake City, 31-Nov. 6.  
JONES and Sylvester: Keith's, Columbus.  
KARTELLI: Alhambra, N.Y.C., Nov. 1-6.  
KAUFMAN Brothers: Alhambra, N.Y.C.  
KAUFMAN, Vernie: Palace, Fort Wayne, Nov. 8-13.  
KEANE, J. Warren, Co.: Keith's, Louisville, Nov. 1-6; Keith's, Cincinnati, 8-13.  
KEIT and De Mont: Keith's, Louisville: Orph., Montreal, Nov. 8-13.  
KELLY, Walter C.: Orph., Oakland: Orph., Sacramento, Nov. 1-3; Orph., Fresno, 4-6.  
KELSO, Mr. and Mrs.: Orph., Oakland: Orph., Los Angeles, 31-Nov. 6.  
KENNY and Boyle: Victoria, Charleston, 27-30.  
KENNY, Nobody and Platt: Keith's, Cincinnati, Nov. 8-13.  
KENO and Green: Keith's, Youngstown.  
KEOGH and Francis: Orph., Nashville, 25-27; Lyric, Birmingham, 28-30; Orph., Chattanooga, Nov. 1-3; Orph., Knoxville, 4-6; Orph., Charlotte, 8-10.  
KERTELLI: Colonial, N.Y.C.  
KERVILLE Family: Prospect, B'klyn, Alhambra, N.Y.C., Nov. 1-6; Bushwick, B'klyn, 8-13.  
KING, Garrick, Wilmington.  
KING, Maxie, Co.: Orph., Seattle: Orph., Portland, 31-Nov. 6.  
KINGSBURY, Lillian, Co.: Colonial, N.Y.C., Nov. 8-13.  
KINGSTON and Elmer: Orph., Kansas City, 31-Nov. 6.  
KIRK and Fogarty: Orph., Frisco, 24-Nov. 6.  
KIRKSMITH Sisters: Shea's, Toronto.  
KOKIN, Mignonette: Orph., Oakland, 31-Nov. 6.  
KOLB and Harland: Temple, Detroit, Nov. 8-13.  
KRAMER and Morton: Palace, Chgo., Keith's, Youngstown, Nov. 1-6.  
LA CAYE, E. Wilton, Co.: Keith's, Boston: Keith's, Phila., Nov. 1-6.  
LA FRANCE and Bruce: Columbia, Grand Rapids: Keith's, Dayton, Nov. 8-13.  
LA ROCCA, Roy: Bijou, Savannah, 25-27; Orph., Jacksonville, 28-30; Victoria, Charleston, Nov. 4-6; Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13.  
LA VARS, Dancing: Orph., B'klyn.  
LA VINE, Edward: Orph., Minneapolis: Orph., Winnipeg, 31-Nov. 6.  
LEACH, Wallis, Trio: Keith's, Boston.  
LEAP Year Girls: Orph., Jacksonville, 25-27; Bijou, Savannah, 28-30; Victoria, Charleston, Nov. 1-3; Orph., Nashville, 8-10; Lyric, Birmingham, 11-13.  
LE GROHS, The: Palace, Chgo., Palace, Chgo., 31-Nov. 6; Keith's, Dayton, 8-13.  
LE HODEN and Dupress: Keith's, Toledo: Keith's, Columbus, Nov. 1-6; Keith's, Youngstown, 8-13.  
LEIGHTONS, Three: Orph., Seattle, 31-Nov. 6.  
LEON Sisters Co.: Maj., Chgo., Leonard, Eddie, Co.: Orph., B'klyn: Keith's, Boston, Nov. 1-6.  
LESSER, Amy: Victoria, Charleston, Nov. 4-6; Bijou, Savannah, 8-10; Orph., Jacksonville, 11-13.  
LA VARRE, Paul and Brother: Shea's, Toronto, Nov. 1-6.  
LEWIS and McCarthy: Orph., Portland.  
LEWIS, Henry: Palace, Chgo., Maj., Milwaukee, 31-Nov. 6.  
LEWIS, Tom, Co.: Forsythe, Atlanta, Nov. 1-6.  
LIGHTNER and Alexander: Orph., Montreal: Colonial, Erie, Nov. 1-6; Shea's, Buffalo, 8-13.  
LLOYD and Britt: Keith's, Wash.  
LO, Maria, Co.: Palace, N.Y.C.  
LOCKETT and Waldron: Keith's, Dayton, Nov. 1-6.  
LOISE and Sterling: Orph., Salt Lake City: Orph., Denver, 31-Nov. 6.  
LONDONS, Four: Shea's, Buffalo, Nov. 1-6; Shea's, Toronto, 8-13.  
LONG, Gertrude: Lyric, Birmingham, 25-27; Orph., Nashville, 28-30.  
LOVE and Wilbur: Keith's, Prov., Nov. 1-6.  
LOYAL'S, Alfred, Dogs: Orph., B'klyn, Nov. 1-6.  
LUBOWSKA: Colonial, N.Y.C.

Keith's, Wash., Nov. 8-13.  
LUCY, Frank, Co.: Lyric, Birmingham, Nov. 1-3; Orph., Nashville, 4-6; Orph., Roanoke, 8-10.  
LUNETTE Sisters: Hipp., Cleveland: Palace, Fort Wayne, Nov. 1-6; Columbia, Grand Rapids, 8-13.  
LYDELL, Al, Co.: Maj., Chgo.: Columbia, Grand Rapids, Nov. 1-6; Keith's, Toledo, 8-13.  
LYONS and Yosco: Keith's, Boston.  
MACK and Vincent: Orph., Oakland, 31-Nov. 6.  
MACK and Walker: Keith's, Toledo, 1-6.  
MACK, Charles, Co.: Keith's, Prov.  
MALVERN'S Comiques: Lyric, Birmingham, 25-27; Orph., Nashville, 28-30; Orph., Roanoke, Nov. 4-6; Colonial, Norfolk, 8-10; Lyric, Richmond, 11-13.  
MANG and Snyder: Dominion, Ottawa, Nov. 1-6.  
MCALLEN, John: Victoria, Charleston, Nov. 1-3; Orph., Roanoke, 8-10.  
MARIE, Dainty: Orph., Portland.  
MARK, Brothers, Four, Co.: Orph., Ogden: Orph., Salt Lake City, 31-Nov. 6.  
MASON, Harry Lester: Keith's, Indianapolis: Keith's, Louisville, Nov. 1-6.  
MAYOR, Mrs. Co.: Orph., B'klyn, Alhambra, N.Y.C., Nov. 1-6; Bushwick, B'klyn, 8-13.  
MATTHEWS, Shayne, Co.: Hipp., Cleveland: Keith's, Youngstown, Nov. 1-6.  
McCONNELL and Simpson: Keith's, Boston: Colonial, N.Y.C., Nov. 8-13.  
McCONNELL and Wallace: Keith's, Toledo: Keith's, Columbus, Nov. 1-6; Keith's, Dayton, 8-13.  
McCULLOUGH, Earl: Keith's, Indianapolis: Nov. 1-6; Keith's, Louisville, 8-13.  
McINTYRE and Heath: Orph., New Orleans.  
McKAY and Ardine: Alhambra, N.Y.C.: Maryland, Balto., Nov. 8-13.  
McMILLAN, Lida, Co.: Bijou, Savannah, 25-27; Orph., Jacksonville, 28-30; Victoria, Charleston, Nov. 1-3; Forsythe, Atlanta, 8-13.  
McNEAL and Cleag: Keith's, Phila., Nov. 1-6.  
McWATERS and Tyson: Palace, Chgo.: Keith's, Columbus, Nov. 8-13.  
MECHAN'S Dogs: Prospect, B'klyn.  
MELROSE, Bert: Palace, Chgo., 31-Nov. 6.  
MERCEDES: Temple, Detroit, Nov. 1-6; Temple, Rochester, 8-13.  
MERRY Makers: Orph., Nashville, 25-27; Lyric, Birmingham, 28-30; Orph., Jacksonville, Nov. 1-3; Bijou, Savannah, 4-6.  
METROPOLITAN Dancers: Hipp., Cleveland: Palace, Fort Wayne, Nov. 1-6; Columbia, Grand Rapids, 8-13.  
MEXICAN Orchestra: Orph., Omaha: Orph., Kansas City, 31-Nov. 6.  
MIGNON: Grand, Pittsburgh: Hipp., Cleveland, Nov. 1-6; Keith's, Cincinnati, 8-13.  
MILES, Homer, Co.: Keith's, Dayton: Hipp., Cleveland, Nov. 1-6; Keith's, Cincinnati, 8-13.  
MILLO: Palace, Fort Wayne: Keith's, Columbus, Nov. 1-6; Keith's, Wash., 8-13.  
MILLERSHIP, Florrie: Keith's, Prov., Nov. 1-6.  
MILTON and De Long Sisters: Orph., Ogden: Orph., Salt Lake City, 31-Nov. 6.  
MINT and Werts: Orph., Charlotte, 25-27; Orph., Roanoke, 28-30; Colonial, Norfolk, Nov. 1-3; Lyric, Richmond, 4-6.  
MONETA Duo: Keith's, Prov., Nov. 1-6; Maryland, Balto., 8-13.  
MONROE and Mack: Maj., Chgo.: Maj., Milwaukee, 30-Nov. 6.  
MONTGOMERY, Marshall: Maryland, Balto.: Colonial, Norfolk, Nov. 1-3; Lyric, Richmond, 4-6; Victoria, Charleston, 8-10.  
MOORE, Gardner and Rose: Maj., Milwaukee: Grand, Pittsburgh, Nov. 8-13.  
MORGAN Dancers: Maj., Chgo.: Palace, Chgo., 31-Nov. 6.  
MORI Brothers, Three: Columbia, Grand Rapids: Palace, Fort Wayne, Nov. 1-6.  
MORN Sisters: Keith's, Boston: Bushwick, B'klyn, Nov. 1-6; Maryland, Balto., 8-13.  
MORLEY, Victor, Co.: Grand, Pittsburgh: Keith's, Cincinnati, Nov. 1-6; Hipp., Cleveland, 8-13.  
MORRIS, Elida: Keith's, Boston, Nov. 8-13.  
MORRIS, Nina, Co.: Orph., Frisco.  
MORRIS, William, Co.: Orph., Omaha.  
MORTON and Glass: Keith's, Louisville: Forsythe, Atlanta, Nov. 1-6.  
MORTON, Clara: Maj., Chgo.: Keith's, Toledo, Nov. 1-6; Keith's, Youngstown, 8-13.  
MORTON, Edward: Temple, Detroit, Nov. 1-6; Temple, Rochester, 8-13.  
MORTON, Sam and Kitty: Hipp., Chgo.: Keith's, Toledo, Nov. 1-6.  
MULLANE, Frank: Keith's, Dayton: Keith's, Youngstown, Nov. 1-6.  
MULLEN and Coogan: Colonial, N.Y.C., Nov. 1-6; Orph., B'klyn, 8-13.  
MURRAY, Elisabeth: Keith's, Louisville, Nov. 1-6.

MYRL and Delmar: Keith's, Cincinnati: Keith's, Indianapolis, Nov. 1-6; Keith's, Louisville, 8-13.  
MYSTERIA: Orph., Winnipeg, 31-Nov. 6.  
NAIREM'S Dogs: Orph., Seattle: Orph., Portland, 31-Nov. 1-6.  
NANA and Alexis: Palace, N.Y.C.  
NATALIE Sisters: Columbus, St. Louis: Orph., Memphis, 31-Nov. 6.  
NAVASSAR Girls: Orph., Fresno, 28-30; Orph., Los Angeles, 31-Nov. 6.  
NAZIMOVA: Columbia, St. Louis: Orph., Memphis, 31-Nov. 6.  
NESBIT, Evelyn: Alhambra, N.Y.C.: Keith's, Boston, Nov. 1-6.  
NICHOLS, Nellie V.: Orph., Frisco: Orph., Oakland, 31-Nov. 6.  
NOLAN and St. Clair: Lyric, Birmingham, Nov. 1-3; Orph., Nashville, 4-6; Orph., Chattanooga, 8-10; Orph., Knoxville, 11-13.  
NONETTE: Orph., Winnipeg, 31-Nov. 6.  
NORCROSS and Holdsworth: Columbia, St. Louis: Orph., Memphis, 31-Nov. 6.  
NORDSTROM, Francis, Co.: Orph., New Orleans.  
NORDSTROM, Marie: Hipp., Cleveland: Keith's, Boston, Nov. 1-6.  
NORTH Frank Co.: Shea's, Buffalo: Shea's, Toronto, Nov. 1-6.  
NORTON and Lee: Orph., Winnipeg.  
NUGENT, J. C. Co.: Orph., Kansas City.  
O'BRIEN, Haviland, Co.: Shea's, Buffalo, Nov. 1-6; Palace, Fort Wayne, 8-13.  
O'BRIEN, Moore and McCormack: Shea's, Toronto, Nov. 8-13.  
OLCOTT, Charles: Keith's, Toledo: Nov. 8-13.  
OLGA: Orph., Seattle, 31-Nov. 6.  
O'MALLEY, John: Keith's, Prov.  
ORANGE Pickers: Dominion, Ottawa: Hipp., Cleveland, Nov. 1-6; Shea's, Buffalo, 8-13.  
OXFORD TRIO: Maj., Chgo.: Columbia, St. Louis, 31-Nov. 6.  
PADDEN, Sarah: Bijou, Bay City, Mich., 24-27; Maj., Flint, 28-30; Bijou, Lansing, 30-Nov. 8; Franklin, Sarnia, 4-6; Maj., Ann Arbor, 1-6; Bijou, Jackson, 11-13.  
PAKA, Toots, Co.: Orph., Salt Lake City: Orph., Denver, 31-Nov. 6.  
PALMER, Gaston: Keith's, Prov.: Orph., Montreal, Nov. 1-6; Dominion, Ottawa, 8-13.  
PARILO and Frabito: Keith's, Youngstown.  
PARRY, Charlotte, Co.: Alhambra, N.Y.C.: Colonial, N.Y.C., Nov. 1-6; Keith's, Prov., 8-13.  
PATRICOLA and Meyer: Keith's, Columbus, Nov. 1-6.  
PAUL, La Van and Dobbs: Keith's, Indianapolis: Keith's, Louisville, Nov. 1-6; Keith's, Cincinnati, 8-13.  
PAULINE: Keith's, Dayton: Keith's, Youngstown, Nov. 8-13.  
PAYNE and Niemeyer: Orph., Ogden: Orph., Salt Lake City, 31-Nov. 6.  
PEKIN Mysteries: Orph., Kansas City, 24-30; Orph., Omaha, 31-Nov. 6.  
PELLER and Co.: Colonial, Norfolk, 25-27; Lyric, Richmond, 28-30.  
PHILLIPS, Mr. and Mrs.: Keith's, Youngstown: Keith's, Boston, Nov. 1-6.  
PIERLOT and Schofield: Colonial, Erie, Nov. 1-6; Temple, Detroit, 8-13.  
PIEFAX and Paulo: Orph., Ogden: Orph., Salt Lake City, 31-Nov. 6.  
PIRVOST and Brown: Forsythe, Atlanta, Nov. 8-13.  
PRIMROSE Four: Orph., Frisco, Co., 24-Nov. 6.  
PRIMROSE Minstrels: Maj., Little Rock: Grand, St. Louis: Nov. 1-7; Grand, Evansville, Ind., 8-10; Hipp., Terra Haute, 11-14.  
PRIUETTE, William, Co.: Keith's, Cincinnati: Keith's, Indianapolis, Nov. 1-6; Keith's, Louisville, 8-13.  
PUCK, Harry and Eva: Orph., Lincoln, 25-27; Orph., Colorado Springs, 28-30; Orph., Kansas City, 31-Nov. 6.  
QUIROGA: Colonial, Erie: Shea's, Buffalo, Nov. 1-6; Shea's, Toronto, 8-13.  
RANDEGGER, G. Alda: Temple, Detroit: Temple, Rochester, Nov. 1-6; Palace, Fort Wayne, 8-13.  
REED Brothers: Temple, Detroit: Temple, Rochester, Nov. 1-6.  
REIFF and Murray: Keith's, Phila., Nov. 1-6.  
REX'S Comedy Circus: Orph., Kansas City: Orph., Omaha, 31-Nov. 6.  
RING, Julie, Co.: Colonial, N.Y.C.  
RIVES, Shirli and Harrison: Orph., Denver: Orph., Lincoln, Nov. 1-3; Orph., Colorado Springs, 4-6.  
ROBERTS, Little Lord: Orph., Montreal, Nov. 8-13.  
ROCHEZ'S Monkey Circus: Orph., Sacramento, 25-27; Orph., Fresno, 28-30; Orph., Ogden, 31-Nov. 6.  
ROODE, Claude: Keith's, Boston, Nov. 1-6.  
ROONEY and Bent: Orph., Oakland: Orph., Sacramento, Nov. 1-3; Orph., Fresno, 4-6.



## A Few New Facts Regarding MISS DOROTHY TOYE

Now that Miss Toye is about to make her reappearance in New York, I wish to make a few statements and correct a few erroneous impressions regarding her voice and work.

By critics who have no knowledge of *tone* placement or the art of singing, Miss Toye has been termed a *freak* or *double voiced* singer and she is *neither* and resents being compared with other double voiced singers at present in the "two a day."

Miss Toye has a phenomenal range which is a succession of unbroken scales and with this she has an extraordinary talent for imitating different voices. As a child, Miss Toye imitated the tenor voice of her sister's beau and since then has spent five years in Europe, not only preparing for a concert and operatic career with her own natural soprano voice, but she also studied to perfect her imitation of a robust tenor voice which has since brought her much fame in three continents.

With Miss Toye's serious work abroad, it is reasonable to suppose that she is more or less of an authority in the art of singing and her performance is a *studied one*.

I take great pleasure in presenting such a capable and talented artiste.

EDWARD S. KELLER

ROSE, Julian: Bushwick, B'klyn; Keith's, Boston, Nov. 1-6.  
ROVER, Al, and Sisters: Maryland, Balto., Nov. 1-6.  
ROY, Ruth: Temple, Detroit; Temple, Rochester, Nov. 1-6; Colonial, Erie, 8-13.  
RUDOLPH, Henry: Keith's, Columbus; Grand, Pittsburgh, Nov. 1-6; Colonial, Erie, 8-13.  
RUSSELL and Calhoun: Prospect, B'klyn; Alhambra, N. Y.C., Nov. 1-6.  
RYAN and Lee: Orph., Omaha, 31-Nov. 6.  
RYAN and Tierney: Maryland, Balto.; Lyric, Richmond, Nov. 1-3; Colonial, Norfolk, 4-6; Victoria, Charleston, 8-10.  
SABINE, Vera Co.: Keith's, Columbus.  
SAFETY First: Grand, Pittsburgh, Nov. 8-13.  
SALES, Chick: Orph., Memphis; Orph., New Orleans, 31-Nov. 6.  
SALON Singers: Orph., Denver.  
SAM Long Tack: Orph., Oakland; Orph., Sacramento, Nov. 1-3; Orph., Fresno, 4-6.  
SAMAYOA: Orph., Kansas City; Orph., Omaha, 31-Nov. 6.  
SAMUELS, Ray: Maryland, Balto.; Keith's, Phila., Nov. 1-6.  
SANTLEY and Norton: Colonial, Erie; Hipp., Cleveland, Nov. 1-6.  
SAWYER, Joan: Palace, Chgo.; Maj., Milwaukee, 31-Nov. 6.  
SCHEFF, Fritz: Keith's, Wash., Nov. 1-6; Maryland, Balto., 8-13.  
SCHIOVONI Troupe: Orph., Winnipeg.  
SCHRECK and Percival: Orph., Jacksonville, 25-27; Bijou, Savannah, 28-30; Victoria, Charleston, Nov. 4-6; Colonial, Norfolk, 8-10; Lyric, Richmond, 11-13.  
SCHOOL Playgroup: Keith's, Prov., Nov. 8-13.  
SCOTCH Lads and Lassies: Orph., B'klyn; Garrick, Wilmington, Nov. 1-6; Maryland, Balto., 8-13.  
SCOTT and Keane: Orph., Montreal; Dominion, Ottawa, Nov. 1-6; Keith's, Boston, 8-13.  
SEEBACKS: Maryland, Balto.; Alhambra, N.Y.C., Nov. 8-13.  
SERENADERS, Six: Bijou, Savannah, 25-27; Orph., Jacksonville, 28-30; Lyric, Richmond, Nov. 1-3; Colonial, Norfolk, 4-6.  
SHARP and Turek: Forsythe, Atlanta.  
SHARROCKS, The: Alhambra, N.Y.C.; Prospect, B'klyn, Nov. 1-6.  
SHAW, Mary Co.: Orph., Memphis; Orph., New Orleans, 31-Nov. 6.  
SHERMAN, Van and Hyman: Orph., Seattle; Orph., Portland, 31-Nov. 6.  
"SHIPS That Pass in the Night": Keith's, Louisville; Keith's, Columbus, Nov. 1-6.  
SHIRLEY, Eva: Orph., Lincoln, 25-27; Orph., Colorado Springs, 28-30; Orph., Kansas City, 31-Nov. 6.  
SHONE, Hermine: Prospect, B'klyn, Nov. 1-6.  
SHOWALTER, Edna: Temple, Detroit, Nov. 1-6; Temple, Rochester, 8-13.  
SILVER, The: Colonial, N.Y.C., Nov. 1-6.  
SIMON, Louis, Co.: Dominion, Ottawa.  
SIMPSON and Dean: Cosmos, Wash., 25-27; Victoria, Balto., 28-30; Nixon, Phila., Nov. 1-7; Alhambra, Phila., 8-13.  
SINGER and Ziegler Twins: Lyric, Richmond, Nov. 1-3; Colonial, Norfolk, 4-6; Keith's, Phila., 8-13.  
SISTO, William: Keith's, Prov., Nov. 1-6.  
SMITH and Austin: Forsythe, Atlanta; Bijou, Savannah, Nov. 1-3; Orph., Jacksonville, 4-6; Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13.  
SMITH, Ben: Lyric, Birmingham, 25-27; Orph., Knoxville, 28-30; Orph., Chat-tanooga, 4-6; Forsythe, Atlanta, 8-13.  
SMITH, Irene and Bobbie: Orph., B'klyn; Keith's, Boston, Nov. 1-6.  
SOCIETY Bells: Orph., St. Paul; Orph., Minneapolis, 31-Nov. 6.  
SOLAR, Willis: Orph., Lincoln, 25-27; Orph., Colorado Springs, 28-30; Orph., Kansas City, 31-Nov. 6.  
SOLIS Brothers Four: Orph., Roanoke, 25-27; Orph., Lynchburg, 28-30; Victoria, Charleston, Nov. 1-6; Bijou, Savannah, 8-10; Orph., Jacksonville, 11-13.  
STAINES Circus: Orph., Minneapolis; Orph., St. Paul, 31-Nov. 6.  
STANLEY Allen: Maj., San Antonio; Maj., Little Rock, Nov. 1-7; Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13.  
STANLEY, Stan: Orph., Montreal, Nov. 1-6; Dominion, Ottawa, 8-13.  
STANLEY and Lambert: Orph., Roanoke, Nov. 1-3.  
STATUES Five: Keith's, Indianapolis; Keith's, Louisville, Nov. 1-6; Keith's, Toledo, 8-13.  
STEDMAN, Al and Fannie: Alhambra, N.Y.C.; Orph., B'klyn, Nov. 1-6.  
STEINDEL, Three Brothers: Orph., Minneapolis, 31-Nov. 6.  
STEPHENS, Boreau and Bennett: Grand, Phila.; Penn. Phila., Nov. 1-7.  
STERLING and Highlanders: Keith's, Prov., Nov. 1-6.  
STONE and Hayes: Keith's, Phila.; Forsythe, Atlanta, Nov. 8-13.  
STONE and Kallaz: Palace, N.Y.C.; Orph., Roanoke, Nov. 4-6; Keith's, Boston, 8-13.  
SULLIVAN, Arthur Co.: Temple, Rochester; Palace, Fort Wayne, Nov. 1-6; Grand, Pittsburgh, 8-13.  
SULTANS, Five: Palace, Fort Wayne.  
"TANGO Shoes": Orph., Denver; Orph., Lincoln, Nov. 1-3; Orph., Colorado Springs, 4-6.  
TAYLOR, Eva Co.: Shea's, Buffalo; Shea's, Toronto, Nov. 1-6.  
TEDDY, James: Orph., Minneapolis, 31-Nov. 6.  
"TELEPHONE Tangle": Orph., Los Angeles, 24-Nov. 6.  
THURBER and Madison: Orph., Memphis; Orph., New Orleans, 31-Nov. 6.  
TOGAN and Geneva: Keith's, Boston, Nov. 1-6.  
TOONEY and Norman: Maj., Chgo.; Maj., Milwaukee, 31-Nov. 6.  
TOWER and Darrell: Lyric, Richmond, 25-27; Colonial, Norfolk, 28-30; Victoria, Charleston, Nov. 1-3; Orph., Jacksonville, 8-10; Bijou, Savannah, 11-13.  
TOYE, Dorothy: Bushwick, B'klyn; Orph., B'klyn, 31-Nov. 6.  
TRACEY, Stone Co.: Forsythe, Atlanta, Nov. 1-6; Colonial, Norfolk, 8-10; Lyric, Richmond, 11-13.  
TRAYERS, Noel Co.: Palace, Chgo.  
TROYATO: Temple, Rochester; Orph., Montreal, 8-13.  
TUCKER, Sophie: Keith's, Youngstown; Keith's, Cincinnati, Nov. 1-6.  
TUSCANO Brothers: Keith's, Dayton; Keith's, Columbus, Nov. 1-6.  
TYSON and Barbour: Victoria, Charleston, 25-27.  
VADIE, Mille, and Girls: Colonial, Erie; Orph., B'klyn, Nov. 1-6.  
VAGRANTS, Three: Keith's, Toledo, Nov. 1-6; Keith's, Columbus, 8-13.  
VALLEY, The: Orph., Philadelphia, Nov. 1-6; Maryland, Balto., 8-13.  
VAN, Charles and Fannie: Orph., Salt Lake City; Orph., Denver, 31-Nov. 6.  
VAN and Bell: Orph., Memphis; Orph., New Orleans, 31-Nov. 6.  
VAN and Schenck: Orph., New Orleans; Keith's, Toledo, Nov. 8-13.  
VANDERBILT and Moore: Maryland, Balto.; Alhambra, N.Y.C., Nov. 1-6.  
VERNON Hope: Orph., Jacksonville, 25-27; Bijou, Savannah, 28-30; Colonial, Norfolk, Nov. 1-3; Lyric, Richmond, 4-6.  
VERNIE, Joan: Palace, Fort Wayne, Nov. 8-13.  
VILINSKY: Orph., Salt Lake City; Orph., Denver, 31-Nov. 6.  
VOELKER, Mr. and Mrs.: Keith's, Phila., Nov. 1-6.  
VOLUNTEERS, The: Orph., St. Paul; Orph., Minneapolis, 31-Nov. 6.  
WALSH and Bentley: Keith's, Wash., Nov. 1-6.  
WALTER, Wilmer Co.: Keith's, Cincinnati, Nov. 1-6; Ward and Faye: Orph., Nashville, 25-27; Lyric, Birmingham, 28-30; Forsythe, Atlanta, Nov. 1-6; Orph., Jacksonville, 8-10; Bijou, Savannah, 11-13.  
WARD and Howell: Colonial, Erie, Nov. 1-6.  
WARD Brothers: Columbia, St. Louis; Maj., Milwaukee, 31-Nov. 6.  
WATSON Sisters: Keith's, Phila.; Keith's, Wash., Nov. 1-6.  
WEBER and Elliott: Orph., Los Angeles, 24-30; Orph., Ogdén, 31-Nov. 6.  
WEBER, Dolan and Frazer: Prospect, B'klyn.  
WEEKS, Marion: Colonial, N.Y.C.; Bushwick, B'klyn, Nov. 1-6; Alhambra, N.Y.C., 8-13.  
WEIMERS and Burke: Keith's, Youngstown, Nov. 1-6; Keith's, Toledo, 8-13.  
WEIR, Lawrence and Mack: Orph., Roanoke, Nov. 4-6; Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13.  
WERNER-Amoros Troupe: Lyric, Richmond; Colonial, Norfolk, 28-30; Keith's, Phila., Nov. 8-13.  
WESTON, Willie: Orph., 'Frisco, 31-Nov. 6.  
WHALENS, Three: Keith's, Prov., Nov. 8-13.  
WHIPPLE, Huston Co.: Orph., Memphis; Orph., New Orleans, 31-Nov. 6.  
WHITE and Clayton: London; Orph., Montreal, Nov. 1-6; Dominion, Ottawa, 8-13.  
WHITE, Carolina: Orph., Erie, 31-Nov. 6.  
WHITE, Porter J. Co.: Keith's, Youngstown, Nov. 1-6; Colonial, Erie, 8-13.  
WHITFIELD and Ireland: Orph., B'klyn; Colonial, Nov. 1-6; Keith's, Phila., 8-13.  
WHITING and Burt: Colonial, N.Y.C.  
WILDE Mr. and Mrs.: Colonial, N.Y.C.; Alhambra, N.Y.C., Nov. 1-6; Colonial, N.Y.C., 8-13.  
WILLARD and Bond: Orph., Roanoke, 28-30; Orph., Nashville, Nov. 1-3; Lyric, Birmingham, 4-6; Orph., Knoxville, 8-10; Orph., Chattanooga, 11-13.  
WILLARD, Palace, Chgo., 31-Nov. 6.  
WILLIAM, Barney Co.: Victoria, Charleston, 25-27; Orph., Roanoke, Nov. 1-3.  
WILLIAMS and Seal: Shea's, Buffalo.  
WILLIAMS, Eleanor: Dominion, Ottawa, Nov. 1-6; Orph., Montreal, 8-13.  
WILLIAMS and Wolfus: Rush-ville, B'klyn; Keith's, Prov., Nov. 1-6.  
WILLS, Nat: Forsythe, Atlanta.  
WILSON and La Noir: Orph., Los Angeles; Orph., Ogdén, 31-Nov. 6.  
WILSON, George: Lyric, Birmingham, Nov. 8-10; Orph., Nashville, 11-13.  
"WOMAN Proposes": Keith's, Phila.; Temple, Detroit, Nov. 1-6; Temple, Rochester, 8-13.  
WOOD, Britt: Orph., Winnipeg.  
WORTH and Brice: Temple, Detroit.  
WUERTE, Flying: Orph., Omaha; Orph., Winnipeg, 31-Nov. 6.  
WYATT, Jack Co.: Orph., B'klyn.  
WYNN, Bessie: Palace, Chgo.

EVELYN BLANCHARD

PRESENTS

# MARIE NORDSTROM

HARRY WEBER offers

# HARRY GIRARD & CO.

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with AGNES CAIN-BROWN

# CHARLES OLCOTT

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In an Artistic, Modern Love Episode  
"A LADY, A LOVER AND A LAMP"  
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# DOROTHY RICHMOND & CO.

Presenting "A MIDNIGHT MARRIAGE"  
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PARISIENNE MIRROR CLASSIC DANCER

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ERNEST AND MARJORIE  
**ANDERSON AND BURT**

Presenting Their New Act

Betty and Jimmy  
**BOND and CASSON**

In Their Merry Musical Melange, "Songland"

# MORIN SISTERS

IN A VARIETY OF DANCES

Direction HARRY WEBER



# MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

## COMMENT AND SUGGESTION

### A WORD FOR THE AD. MEN

So frequently is it taken as the part of wisdom to adversely criticize anything and everything that we seldom pause to bestow a word of praise unless our attention has been forcibly called to a person or movement. It is with such feelings that we stop a moment to say a word of appreciation of the advertising men who are responsible for the copy that is now found in the trade journals. To one who remembers the glaring tawdry advertising of only a year or two ago, there is much reason for gratification in reading to-day's advertising pages. Not only do the present writers of "copy" seem to have more regard for the beauty of their product, but there is less of the old swagger, the blustering temptation to claim that each production is the "greatest masterpiece ever staged."

Truthful advertising and more tasteful advertising are pertinent topics in all walks of commercial life just now. Ad mens' clubs, advertising leagues, and even State legislatures, have been found necessary to aid the movement. For this reason one must find double pleasure in the improvement that has taken place in the picture field, where it has been entirely voluntary, since co-operation among the advertising men has been impossible until the formation of the Board of Trade. Granting that there is still considerable room for betterment in the film ranks, that there are still "incorrigibles" among the advertisers, let us take credit for the majority, the men whose own aspirations for better things have brought about the vast strides of the past two years.

The gentleman who believes that New York State should be burdened with a Censor Board, such as the ones that have made Ohio and Pennsylvania ridiculous, is running for office again. His name is HAROLD C. MITCHELL, and he declares that it will give him the greatest pleasure should he be re-elected to once more introduce a bill for State Censorship. The funny part about it is that he will probably make good on his promise. Then, with State Censorship once more before the Legislature, the Board of Trade and picture men will spend oodles of money and time in battling against the passage of the bill. If a small percentage of both were spent on energetic publicity before election all the trouble might be saved, and the censorship advocate's defeat serve as a warning to the men who do go to Albany next year. The least that can be done is for the local exhibitors' association to see that the theater owners in the district affected do their share in informing their patrons of Mr. MITCHELL's intentions, and their probable result as shown by the example of Ohio and

Pennsylvania. If the picture lovers of the district were aware of the fact that they would most likely be unable to see such productions as "The Birth of a Nation" and "Carmen" should Mr. MITCHELL carry out his plans, there would be little doubt of the verdict on Nov. 2.

It seemed to us that there was room for editorial comment on the following report from our Hartford, Conn., correspondent following the initial showing of "The Birth of a Nation" in that city. On second thought we decided that the best editorial comment would consist in the plain statement of fact as told by the correspondent. It shows as clearly as any one could the idiocies of any sort of picture censorship. The report follows: "Attendance at the Palace for 'The Birth of a Nation' was very large, and those who saw the film were well pleased. The part of the film in which Gus, a negro degenerate, attacks a white girl was omitted. This was rather unfortunate, as it really renders the picture the more objectionable than it would be otherwise, as it gives one the impression that the girl was attacked and killed by the negro, whereas, in reality, she jumped from a cliff to escape him."

LE COLOSSE, the 300-pound French champion wrestler, is making his screen debut in a Casino Star comedy, "Zabitzky's Waterloo." The mat artist doesn't understand a word of English and Director Middleton isn't sufficiently proficient in Russian, French or German, to get his instructions over so there have been some humorous scenes at the Gaumont studio the past week that are not in the script.

## A NEW ANGLE ON "WASTE"

By EDWIN ARDEN

Now Engaged with World Film in "The Gray Mask," Direction of Frank Crane.

The subject of "Waste" in the production of motion pictures has been commented upon from many angles in the pages of THE DRAMATIC MIRROR. The director, the studio manager, the publicity man have been quoted. I should like to say something from the point of view of the actor—an actor who has come into the motion picture field from a long career on the stage and who has learned the difficulties and the advantages of both.

I should like to term the waste of that which the actor has to give the picture art—which comes perhaps indirectly as a result of other phases of waste—"Waste in inspiration."

Let me illustrate what I mean.

An actor arrives at the studio at 9 o'clock in the morning. He feels ready to undertake anything—the life is healthy, and he has had a good sleep. He makes up. Presuming he has a director who really knows how to get the best results out of his players, he talks over the play and the scene which is to follow, in particular, with the director and other players. He gets in the mood for his part. After a few rehearsals they go through their scene or scenes for the camera. He has become keyed up to a high pitch. He feels that he could do great emotional or dramatic work if he could go on.

But he can't. The next scene isn't ready. So he sits around trying his best to concentrate his mind on his part, and to keep himself at the point where he left off.

By the time the setting is ready—all the way from one to six hours later, all the inspiration has oozed away. Now he has to plunge into his next scene with

a mind which has become tired and listless, and with no preparation but a long wait, which in itself is a bad one. He goes through his work mechanically. He is more apt to overact than underact. It is necessary for the screen actor to adopt suppressive, quiet methods for the camera records, with brutal truthfulness, every expression which is registered, every movement, and violence of either facial or bodily acting is a gross mistake. His mind must be keenly alert, not only for what he is feeling, but as to how he will look in the camera's eye.

Then there is the waste of inspiration which comes from interruption.

Not long ago I saw a talented actress go to her dressing-room weeping and heartbroken (she was not the so-called "temperamental" kind), because three times she had been interrupted in a tense emotional scene, just as she reached her big climax. One time it was discovered that the hands of the clock were wrong. The second time there was some haggling between the director and the camera man as to the exact place the girl should kneel. The third time some other trifle interfered. Then the director asked her to wait ten minutes. When she played the part for the camera, she was as mechanical as a clock, and as cold as ice, and then she rushed weeping to her room.

Inspiration comes less easily with motion picture acting than stage acting, because there is necessarily no playing up gradually to a climax. There is not the inspiration of following your plot in a sequence, aided and spurred on by your fellow players and by your audience.

The patrons, however, are asking for a higher type of motion picture portrayal. They want the subtler, finer, more delicately handled subjects, and they want them portrayed with subtlety and finesse. The day for painting with a white-wash brush has gone both in the legitimate and screen drama. It is the quiver of an eyelash, the almost imperceptible twitch of a muscle, the composition of the lips which interpret the same shades of different emotions that they, combined with the voice, do on the speaking stage.

It is behooving to a director, more and more, then, to provide "inspired" acting to his public. I think the acting has been perhaps rather neglected for spectacular effects, and the details of setting. But tremendous, compelling acting on the screen will attract just as it does on the stage. Therefore the waste in "inspiration" which accrues by unpreparedness and interruption is really ultimately a loss in box-office receipts.

Much might be saved, it seems to me, if there were more time taken in preparation before the actors were engaged to appear at the studio—that is, in the actual preparation of sets—so that, when they did come, they could work steadily and not disjointedly as they now do. It would take more properties, more room, more carpenters, perhaps, but that money could be saved on the salaries of actors. Being an actor myself, it is perhaps cutting into my own revenue to advise this sort of thing, but to an artist whose work is more to him than money, the inspiration which would come from the ability to play consistently would be worth money in the satisfaction it would bring.



DEMURE MARGUERITE CLARK IN "STILL WATERS."  
Famous Players' Release on Paramount Programme, Nov. 4.





LAURA HOPE CREWS,  
In Lasky-Paramount "Blackbirds."

## HERE AND THERE

Nicholas Power was all but buried beneath a flood of telegrams of congratulation on Friday, the event being the celebration of his sixty-first birthday. A score of old friends were also on hand to greet him at the office, and his private office was elaborately decorated, sixty-one American Beauties surrounding his photograph, which bore the caption, "The Spirit of '61." The decorations were arranged by the company's employees under the direction of General Manager Skerrett.

A. K. Greenland is now handling the publicity end of the Film Corporation.

### Mirror's Mysterious Migration

Captain Harry Lambert, director general of the newly organized Mirror Films, Inc., in company with Jack Cunningham, publicity representative, left for Chicago last week. The object of their journey was kept secret, but it is rumored that this company is reaching out for certain screen talent, and the speculation is that they have gone to close contracts that could not be handled through the mails. It is believed that several well-known screen stars are about to sign up with the new corporation.

## OPPOSE CONSTITUTION

Trade Board Goes on Record as Opposed to Proposed New York Constitution

The Motion Picture Board of Trade last week went on record as strongly opposed to the proposed new State Constitution, on which New York voters will express their opinions next Tuesday. The Trade Board also promises a vigorous campaign against the passage of the Constitution, through the medium of the screen in motion picture theaters throughout the State.

The Trade Board's opposition to the Constitution is based on the fact that a committee of prominent motion picture men who waited on the framers of the proposed document with the request that the motion picture be granted full liberty as is now accorded to the newspapers and the spoken drama was received with scant courtesy and the plank which they desired inserted was turned down.

## PARAGON ORGANIZED

Maurice Tourneur Heads New World Film Producing Ally

The Paragon Film, Inc., has recently been organized with Maurice Tourneur, formerly one of the World Film Company's directors, at the head. A large new studio is now under construction at Fort Lee, N. J., in the center of a woods in close proximity to the Universal studio. Associated with Mr. Tourneur will be the best French directors now in this country. A specialty will be made in the production of unusual five-reel features, and it is planned to turn out about twenty-four of these each year. The new company is on the market for strong, original scenarios written especially for screen production. The product will be released through the World Film Corporation.

### GAUMONT'S NEW EDITOR

George DuBois Proctor, well known in the trade journal field and also as a scenario writer, has been secured by the Gaumont Company to take the post of scenario editor. Mr. Proctor has sent out a call for original one-reel comedies and three-part features.

# K. & E.—PARAMOUNT COMBINE

Contracts have just been signed by the Paramount Pictures Corporation, which includes the Lasky Feature Play Company, the Famous Players Company and Morosco Company, and Klaw and Erlanger, to form a corporation to be called the Paramount-Klaw and Erlanger Company. The object of this new organization will be to secure suitable theatres for the Paramount service in cities to which that service has not been extended. The Paramount company some time ago inaugurated the continuous service system of booking, which is in line with what Klaw and Erlanger have done for years in their theatres. It was therefore natural that these two interests should have gravitated toward each other.

There is no hidden intention in this incorporation to fight anyone or to usurp the place of anyone. It is merely to extend the

service of an organization which already exists and to better generally the exhibition service of theaters throughout the country.

The new corporation will be capitalized for \$2,000,000. The executive board will consist of Marc Klaw, Abraham L. Erlanger, Adolph Zukor, Samuel Goldfish, W. W. Hodgkinson and Raymond Pawley. An associate board of directors will also be selected, announcement of which will be made later.

Nothing in this incorporation will interfere with the present interests of the Paramount, Jesse L. Lasky or Famous Players companies on the one hand, or Klaw and Erlanger on the other; which means that theatres having the service of either of these organizations will not have their present relations disturbed.

## "DIPLOMACY" FOR SCREEN

Famous Players to Stage Sardou Play with Miss Doro in Original Role

The next vehicle for Marie Doro will be an elaborate photo production of Sardou's "Diplomacy," the contracts for its presentation on the screen having been signed last week with the Charles Frohman Company, who control the dramatic rights. Added interest is attached to this announcement because of the fact that in the oral version of this play Marie Doro achieved her greatest stage success. It was only a year ago that she co-starred with William Gillette and Blanche Bates in a revival of Sardou's great masterpiece at the Empire Theater under the Frohman management. This revival was hailed as one of the most notable theatrical events of the season and Miss Doro scored a great personal triumph in the role which she will now present on the screen. It was also in this play that she won her greatest success abroad.

This is the ninth Charles Frohman production to be transferred to the screen by the Famous Players Company, who have already presented feature adaptations of "The Conspiracy," "The Morals of Marcus," "David Harum," "Are You a Mason," "The Pretty Sister of Jose," "The Dictator," "The Fatal Card," and "Zaza." "Diplomacy" is scheduled for release on the next Paramount quarter.

## ANITA KING ARRIVES

Paramount Girl Completes Daring Cross Country Trip in Auto

Anita King, the Paramount Girl, arrived in New York last week, having traveled across the continent alone, driving a six-cylinder Kissel Kar. She was received at the 129th Street Ferry by a delegation and escorted to the City Hall, where she delivered to Mayor Mitchell a message from the Mayor of San Francisco and messages from the mayors of the other cities through which she passed. Following this ceremony the party adjourned to the Knickerbocker Hotel, where a luncheon was served. Miss King received a large silver cup from the Kissel Kar Company in commemoration of her trip. Among those present were W. W. Hodgkinson, president of the Paramount Pictures Corporation; Samuel B. Goldfish, treasurer of the Jesse L. Lasky Feature Play Company; and Russell L. Engle, local agent of the Kissel Kar.

## MIRROR COMPANY'S STARS

Lionel Barrymore and Wright Huntington Among Those Being Considered by New Firm

Laura D. Wilk, authors' agent, has contracted with the Mirror Film Company, giving them an option on the services of Lionel Barrymore and Wright Huntington for picture work during the next two years. This option also includes the use of any scenarios Mr. Barrymore and Mr. Huntington may write during that time. The script "The Sapphire Clue" has been placed by Miss Wilk with the Mirror Corporation for production, with Mr. Barrymore and Mr. Huntington.

Miss Wilk has also arranged for the screen rights with Morosco for Anna Held's "Papa's Wife," "The Parisian Model," "The Little Duchess," and "Miss Innocence."

## COMPLETE "AT BAY"

George Fitzmaurice, whose productions are being released by the Pathe Exchange, has completed his latest feature "At Bay," and feels that in the adaptation of the Scarborough play he has one of his best screen offerings.

Fitzmaurice's cast, by the way, is one of the highest salaried, if not the highest, which has ever been used in a picture. Florence Reed is his leading woman, and she is supported by Frank Sheridan, Charles Waldron, Lyster Chambers and De Witt Jennings, not one of whom but is a real Broadway favorite. Excellent progress has been made on the picture which will soon be completed and placed upon the Gold Rooster Program.

### SPINK JOINS LUBIN STAFF

George Spink, composer of many successful vaudeville acts, among which are "The Country Club" and "At the Waldorf," has been added to the scenario department at Lubin's. Mr. Spink will write both comedy and dramatic subjects, basing some upon his more successful song lyrics.

## NEW LUBIN STAR

Nance O'Neil Signs Contract for Series of Appearances in Features

Through the earnest efforts of Messrs. Singhi and Lowry of the Lubin Company, Nance O'Neil has been persuaded to abandon her contemplated theatrical tour and has signed contract with the Lubin Company for her appearance in a series of feature pictures to be released through the V. L. S. E., Inc. offices.

The vehicles in which Miss O'Neil will make her appearance under the Lubin banner, have not as yet been definitely decided upon and before making decision, there will be a careful consideration of the stock of motion picture rights at hand in the scenario department. In addition each of the following writers of the Lubin staff, Anthony P. Kelly, Louis Reeves Harrison, Mark Swan, Daniel Ellis, Dr. Daniel Carson Goodman, and George Hennessy, will submit an original, five-reel script, consideration of which will be given seriously along with the possible adaptation of stage successes. Miss O'Neil will be consulted and her choice will receive the recognition.

Edgar Lewis, now in Gallup, N. M., whether he has gone from the Grand Canyon of Arizona to complete filming of "The Great Divide," will begin work on the new feature with Miss O'Neil, immediately upon completion of his present picture, on his arrival in Philadelphia. In support of Miss O'Neil there will be engaged a special company of stars, which it is the intent of the Lubin Company, to hold intact as far as possible through the entire series of pictures featuring Miss O'Neil.

## REORGANIZE PATHE AD. STAFF

General Manager L. J. Gansler, of Pathe, has reorganized his general publicity department to take care of the increase in business since he has assumed active direction of the Pathe American interests.

W. A. S. Douglas, who recently returned from the Paris office, has been appointed general publicity director with entire control of all branches of advertising and also of the publicity departments of the Paris and London offices so far as Pathe American pictures are concerned.

Under the new régime, George A. Smith becomes serial syndicate director.

P. A. Parsons will remain, as before, trade advertising and publicity manager.

A. R. Caughey remains in charge of posters.

B. Milhauser becomes editor of Pathe, weekly house publication.

H. J. Walsh assumes the duties of assistant syndicate manager.

Pathe will continue to run two series at the same time. The stories of one will appear in the Sunday papers throughout the country and those of the other in the dailies. The general direction of the Sunday serial will be in the hands of Assistant Managing Director M. Ramirez Torres; that of the daily will be taken care of by Mr. Douglas. Mr. Smith will have charge of the syndication organization of both Pathe series.

## ALLAN DWAN IN TOWN

Allan Dwan, of the Griffith Triangle producing staff, arrived in New York last week with a company of players. Director Dwan has just completed "Jordan is a Hard Road on the Pacific Coast," and came East to produce an all-star Griffith production requiring New England scenery. In the party which made the cross country trip with Director Dwan were Dorothy Gish and her mother, Owen Moore and A. H. Rosson, assistant to the producer.

Work on the production started last Thursday at temporary headquarters in Yonkers. Later it is understood that a permanent studio will be secured in Fort Lee. Director Dwan's two racing automobiles are expected this week, they are making the overland trip with Mr. Dwan's chauffeurs at the wheel.

## MIRROR SIGNS OPIE READ

CHICAGO, Ill. (Special).—The Mirror Film, Inc., for which Captain Harry Lambert is on a western trip, has engaged Opie Read to write original scenarios for the Mirror. The contracts were signed between the Captain and the novelist at the press club one evening last week. Mr. Read has seen one of his early stories done on the screen but has never written for pictures. He will begin work on his first script for the Mirror in a few weeks. He proposes to write human interest stories of every day American life.



HOWARD ESTABROOK

Current Pathe Gold Rooster Release "The Closing Net"

Now Playing With Elsie Janis in "Miss Information" at the Cohan Theater.  
To Be Seen in a New Series of Pathe Gold Rooster Features, Now in Preparation

## ESSANAY KEEPS GROWING

Couldn't Wait for Big New Indoor Studio so an Out-Door One was Built

The great increase in the output of Essanay photoplays and the extra studio space needed to produce its multiple reel features, has resulted in the building of a new open-air studio, 200 x 200 feet, which has just been completed. It was first used by Director Charles J. Brabin in filming "The Raven" taken from Poe's life and his poem of the same title, written by George C. Hazelton and featuring Henry B. Walthall.

While work on the new two-story indoor studio is being rushed and it will be completed some time this winter, there was an immediate demand for extra floor space, so the outdoor studio was constructed. The indoor studio will be 350 x 175 feet and will have the offices of the company on the second floor. It will be the largest enclosed and artificially lighted studio in the world.

It took two weeks to erect the outdoor studio which has a polished floor and joists of hickory supporting heavy tarpaulin curtains which can be manipulated to regulate the lighting. While it has been erected under the pressure of increased business, it will be used permanently, even when the new studio is completed, for interior sets that may demand the peculiar quality of film that can be obtained only by sunlight pictures. The outdoor studio is capable of holding several different sets, allowing many directors to work at the same time.

## MILLER OFFERS INNOVATION

Ashley Miller has invented a new process in motion picture photography that will entirely do away with the much overworked fade out. To differentiate between the actual scene showing a character telling of some other scene which heretofore has been achieved by fadeouts, Mr. Miller has invented a mat or vignette which cuts out the corners of the main scene and permits of their use for the showing of those events which the character is telling about without the character leaving the screen. The new method will be seen for the first time in the initial episode of "Ashton Kirke, Investigator," which Mr. Miller is producing for Arnold Daly.

## CISSIE FITZGERALD WITH KLEINE

Cissie Fitzgerald, easily one of the best-known comedienne the American theater has known, is the latest recruit of a small army of fun-makers now engaged in the laugh-making business at the Kleine studios. The company is headed by Bickel and Watson. In addition to Cissie Fitzgerald they are supported by Crimmons and Gore, long known to the American public; Snitz Edwards, one-hundred-pound star of "The Queen of the Moulin Rouge" and "The Silver Slipper"; Maxfield Moree, and Florence Morrison, whose amplitude acts as an excellent foil for the diminutive Edwards.

## MISS DORO'S TRIANGLE PICTURE

LOS ANGELES (Special).—Marie Doro is here to star in the new Triangle play by Fine Arts Studios, called "The Wood Nymph," with which she made her first acquaintance on arrival. She is delighted to find not only a part that suits her perfectly but her play so far advanced that some introductory scenes already have been photographed. She will leave Oct. 26 with her company for a picturesque valley of Northern California, hitherto undiscovered by picture makers, where most of the play will be set.



# PROVEN!

**A Marvelous Photo Play A Drama of Power**

**Splendidly enacted by one of the greatest character actors of today**

**Read What the Critics Say About It:**

- |   |                                    |
|---|------------------------------------|
| "A Masterpiece"   | "A Superfeature"                   |
| <i>Motion Picture World</i>   | <i>New York Morning Telegraph</i>  |
| "Just About Perfect"  | "Huge Success"                     |
| <i>Motion Picture News</i>  | <i>New York Journal</i>            |
| "Created a Sensation"   | "Caught the Attention of Broadway" |
| <i>New York American</i>  | <i>New York Evening Mail</i>       |
| "If there was a dry eye in the theatre, it must have been a glass one!" |                                    |
| <i>New York Herald</i>  |                                    |

## GEORGE BEBAN

— IN —

### "An Alien"

Produced by Thomas H. Ince

**A WONDERFUL RECORD** Received today letter from a Kansas exhibitor — town of 3000 population — 600 colored:

"Eleven hundred paid admissions at 25c. each, voted 'AN ALIEN' the greatest picture ever produced. Everyone expected to cry and did."

Many similar letters of endorsement.

**Big Box Office Receipts — Numerous Re-Bookings  
Thousands of Pleased Patrons**

**Do Not Fail to Obtain This Wonderful Picture!**

— WRITE THE NEAREST PARAMOUNT EXCHANGE —

**SELECT FILM BOOKING AGENCY**  
TIMES BUILDING : : : : NEW YORK

## TOM TERRISS

(PRODUCING TERRISS FEATURES)

Office 1547, Broadway

**Better on the Screen Than  
We Were on the Stage**

(DAN) (ROSA)  
**CRIMMINS and GORE**

With GEO. KLEINE

**A New England Photo Play Clearing House**

*Justave McMan* Exchange, Inc. and Studio

Now being Erected in Boston Film District  
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"THE BIG AUSTRALIAN"  
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**LESSNER** THE MOTION PICTURE JEWELER

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**DIAMONDS and JEWELRY**

The Pacific Coast Jewel Shop for Stage and FILM PEOPLE

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**PARAMOUNT MAN IN BALKANS**

Donald C. Thompson, well known as a globe trotter and war correspondent, left New York last week on the liner *St. Paul* as the representative of the Paramount company and the Leslie-Judge company in the Balkans. Mr. Thompson has been through much of the fighting on the European fronts but is this time journeying to the Balkans with his camera. The Paramount company has the exclusive rights to the motion pictures he will secure. They will be one of the features of the new Paramount News pictures.

### CUT V-S-L-E MELON

Profit Sharing Checks Distributed for First Time in "Big Four"

Last week the V-L-S-E Melon was cut—for the first time the checks representing twenty per cent of the profits of the company were distributed among the employees. Needless to say there was some rejoicing in the camp of the "Big Four."

The initial distribution covers the profits of the company for a period of thirteen weeks, from July 12 to October 9, and effects all the employees, from the office boy to General Manager Irwin, who have been with the organization during that time. The selling force, because of the creative character of their work, is credited with two shares per dollar of salary and the office force with one. The distribution is to be a permanent affair, made every thirteen weeks, or four times a year, to apply to all employees with the company for the thirteen week periods.

### ESTABROOK DOESN'T REST MUCH

The "twenty-four-hour-a-day man" is the nickname Howard Estabrook's associates are bestowing on him, as, aside from sleeping hours, he spends all his time either on the stage or before the camera. While appearing as the star of "Search Me" at the Gaiety recently he was also making "The Closing Net" for Pathe, and the great success of that picture led to another agreement with Pathe, and although Mr. Estabrook is now leading man with Elsie Janis at the Cohan Theater, the camera is grinding away on him daily at the Arrow studio in Yonkers. However, his double life ends soon, as Pathe, in signing him for a term of sixteen weeks, with an option for ten more, offered sufficient inducements to cause him to request his release from Charles Dillingham. So this Winter, for the first time, Mr. Estabrook will devote himself entirely to the screen, living at Gledney Farms, White Plains, and motoring daily to the studio in Yonkers. The pictures will be made under the supervision of Howell Hansel and will be released as fast as made by the Pathe Exchange.

### MISS CLARK'S NEXT PARAMOUNT

"Still Waters" is the name of the picture in which Marguerite Clark will make her next screen appearance. It is an original drama of canal boat and circus life, written especially for her by Edith Barbard Delano, who recently wrote "Rags" for Mary Pickford. The play is now in the course of production under the direction of J. Searle Dawley, who took the company to Easton, Pa., where the beautiful Pocono Hills, the Delaware River and the Delaware Water Gap were used for backgrounds. In addition to Miss Clarke and Harry La Pearl, the celebrated Hippodrome clown, especially engaged for the circus scenes, the cast includes Robert Broderick, Robert Vaughn and Arthur Evers. "Still Waters" will be released on the Paramount programme Nov. 4.

### PATHE MAKES OFFICIAL STATEMENT

The following self-explanatory communication has been received from the Pathe Exchange:

In view of recent published statements with reference to the coming Pathe series "Who Is Guilty?", which statements have been at variance with those sent out from this office, we desire to emphasize the fact that "Who Is Guilty?" is the property of Pathe; that the producer has not yet been decided upon; that before long we will publicly announce as the author of the stories one of the most famous women writers of the time, and that George B. Seltz, the Pathe scenario editor, will write the scenarios and has already finished several.

### MUSIC FOR "AN ALIEN"

The Paramount company announces that a special musical score has been arranged for the Thomas H. Ince production of "An Alien" and may be secured on application to the New York office of the concern. The score is the work of Daniel Dore, who was in charge of the orchestra at the Astor Theater during the New York run of the picture. In addition to the musical accompaniment an unusually complete line of publicity matter has been prepared for "An Alien."

### MRS. WOODROW WRITES FOR PATHE

Mrs. Wilson Woodrow, among the best known of current short story and novel writers, has contracted to write the stories for the next of the Pathe series. Mrs. Woodrow has already started work on the series, which will be syndicated through newspapers in all parts of the United States. No announcement has yet been made of the title or nature of the stories.

### EDNA GOODRICH'S DEBUT

Edna Goodrich will make her screen debut in the Lasky Feature Play Company's production, "Armstrong's Wife," to be released on the Paramount programme Nov. 18. The drama, which is said to have several novel situations, was written by Margaret Turnbull.

### LASKY TWICE IN WHITE WAY

The Lasky Feature Play Company was represented in two Broadway theaters last week, the Strand, where Cleo Ridgely held the screen in an adaptation of "The Chorus Lady," and the Broadway, where Laura Hope Crews was seen in "Blackbirds."



THE CHILDREN'S PARTY.

The thousands of admirers of Marie Hubert Frohman's fascinating and clever photoplay "The Fairy and the Waif" will be delighted to know that the Frohman production of Thomas Bailey Aldrich's "The Story of a Bad Boy" will have many of the members of the cast, who played in "The Fairy and the Waif." Gustave Frohman's plans are well under way for the production of "The Story of a Bad Boy," which is well in line with his determination to produce clean and entertaining photodrama.

### WITH THE EXHIBITORS

R. L. White, of the sales force of the Kansas City V-L-S-E office recently arrived in Beatrice, Neb., to find that the manager of the Gilbert Theater had jumped his contract and left town. A shipment from another feature company had been returned unused the previous day and the Essany feature, "The Blindness of Virtue" was lying at the depot awaiting a return train. Mr. White at once saw the owner of the theater and proceeded to convince him that V-L-S-E features would make money for him, manager or no manager. With the owner's permission he took off his coat and started to work. Plenty of newspaper advertising, and live wire methods showed a profit of fifty dollars for the house on the first day. Then Mr. White repeated the trick with another feature, and now the owner of the Gilbert Theater has become a full-fledged exhibitor and is managing the theater himself.

A new Cleveland motion picture theater to be called "The Stillman" and to be made one of the most magnificent houses in the Middle West, will be housed in the building now under erection as an annex to the Hotel Statler. The Stillman will specialize in feature films at an admission of fifty cents. Plans for a strong advertising campaign are already under way, though it is not expected that the new house will be open before the Spring.

The new Parkway Theater, West North Avenue, Baltimore, has opened under the management of Bernard J. Dopkin. "Zaza" was the attraction. The Parkway is distinctive among Baltimore photoplay houses. It is modeled after the Cinema West End Theater in London, and was designed by Oliver B. Wright. It seats 1,200. A symphony orchestra and pipe organ, a Turkish smoking room, and the serving of tea for the ladies every afternoon are among the features.

Henry Kelley is now managing the Premier Theater, Fall River, Mass.

Edward F. Reynard, the well known vaudeville ventriloquist, is part owner of the Marion photoplay theater, Marion, Ohio. Last week the house celebrated "Anniversary Week" under the management of Harry Foster.

### DIRECTOR WRITES FOR STAGE

Ashley Miller, director for Arnold Daly, has completed a three-act drama for the speaking stage. It deals with the child labor problem and will be produced under the direction and patronage of the National Child Labor committee. Miss Ethel Browning who will be remembered for her portrayal of the child part of Nuri in the Harrison Grey Fiske production of "Marta of the Lowlands" will have the principal role.

### BECKY BRUCE WITH RAVER

The Raver Film Corporation announces the engagement of Becky Bruce in the leading female role of Catherine Fulton to play opposite James J. Corbett in "The Other Girl," which Augustus Thomas production is the first to be manufactured by this new organization.



## ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (Special).—As stated in our previous letter Fred Mace, now under contract to appear in Sennett-Keystone features and who was the first president of the Photoplayers Club in Los Angeles, has recently been active in attempts at re-organization. On the evening of Oct. 13, a meeting was held at which about 200 prominent photoplayers were present, and under the leadership a new club was started. Temporary officers were chosen and a committee was elected to make a choice of location for the new club. The old Press Club, the original photoplayers club and the now deserted Bankers Club Building, were all taken under consideration, and at the next meeting a final choice will be made. Mr. Mace's speech to the assembled photoplayers was greeted with hearty applause, and the popular comedian proved his ability to "come back." Relative to this great oration we want to pause a moment and say right now that after listening to the flow of eloquence delivered by this silver tongued orator (with all due apologies to William Jennings Bryan and Burke Cockran), Anthony's oration over the dead body of Caesar has lost all of its fascination for us. We also wish to congratulate little George Zimmer as having been elected chief counsel for the defense. We understand that George is to have charge of all legal matters at the next meeting, which by the way is to be held on the twenty-first of the month. George says he is a graduate of four colleges—well, "nough said."

Among the recent arrivals at the Universal's Pacific Coast studios is Marjorie Lake, known along the route of "big time" as the "little girl with the big voice."

Miss Lake is making good with a vengeance. What will in all likelihood be regarded as one of the most realistic battles ever staged for motion pictures was fought in the waters of San Clemente Island recently, when Producer Thomas H. Ince allowed the United States cruiser *San Diego* to sink a specially purchased bark, the *Bowhead*, famous for many years on the Pacific Coast as a whaling bark, for some scenes of a production now in the process of making. The battle was fought in full view of nearly a thousand persons who sailed out into the Pacific aboard yachts and launches from San Diego. It lasted for more than two hours, during which time 6,000 feet of film were exposed by the nine camera-men employed to photograph the spectacle.

Anna Little sends a post card from a small California town where her company is located for a few days. "The gas is bad and the water is worse; the hotel isn't and the town ain't. The man who started this place went away the second day and forgot it," writes Anna.

Agents for the Western Vitaphone Company have succeeded in getting together one of the largest collections of wolfdogs and malamute teams ever assembled in one place for a picture. They are to be used in "God's Country and the Woman," the James Oliver Curwood best seller that Mr. Sturgeon is to produce next for the V-L-S-E feature programme.

Busiest of all things about the Balboa studio is the matrimonial microbe. Last week it stung Andrew Arbuckle and in consequence he led Mile. Blanche Duquesne to the altar in a midnight elopement to southern California's Gretna Green. Arbuckle is Balboa's foremost comedian and the bride is a well-known opera singer. This is the third match to be consummated at the Long Beach studio in sixty days. And the end is not yet. The morning salutation at Balboa has become: "Were you married last night?"

"Micha," Geraldine Farrar's pet goat at the Lasky studio, broke loose from her moorings recently and was discovered by Wilfred Buckland, the art director, on top of his desk swallowing the last bit of paper containing the completed plans for the "Mr. Grex-of Monte Carlo" sets. Frank Reicher, the director, was held up two days on account of "Micha's" appetite.

Out at the Western Vitaphone plant Dave Smith is engaged in the production of "The Return of Eli Judson," a two-reeler by G. E. Jenks. William Wolbert is trimming "The Wanderers," the three-reel subject that was his first Vitaphone picture, and William Dunca, who was seen to advantage in "The Challenge of Courage," the recent V-L-S-E. Blue Ribbon Feature is getting ready to carry the male lead in "God's Country and the Woman," which Producer Sturgeon is soon to stage.

May Allison is looking forward to her part in the forthcoming American feature, "The Other Side of the Door," a costume play from the book of that name. Miss Allison will play the part of a Southern girl and Harold Lockwood will be seen opposite. Thomas Ricketts will direct the production.

Valeska Suratt has begun her engagement at the Lasky studio in a photodrama written especially for her. Miss Suratt closed her season on the Orpheum Circuit here. The new scenario gives her ample opportunity to display her many sensational gowns.

Henry Otto, of the Universal, is soon to start the production of a five-reel adaptation of the old novel, "Undine," scenario-d by Walter Woods.

The new Lasky developing laboratory is now nearing completion and the installa-

tion of the new printing and developing machines has already commenced.

Under the direction of Richard Stanton, the Universal Film Company is soon to start producing another multiple reel serial. The story and scenario were written by Joe Brandt, manager of the New York office of the company, and Hugh Weir, a well-known newspaper and magazine writer. "Graft" has been chosen as the title of the story and it is probable that Robert Henly will appear in the leading role. It is the intention of the company to have the first installment ready for release the week following the showing of the last installment of the "Broken Coin" serial. It will be shown to the public in installments of two reels each.

Arthur Shirley has resigned from the Universal Company to accept the leading role with Thomas E. Dixon's "The Fall of a Nation" company, which has established a studio in Hollywood and expect to begin operations the last of October.

Charles O. Baumann, vice-president of the New York Motion Picture Corporation and one of the directors of the Triangle Film Corporation, arrived in Los Angeles this week on a tour of inspection of his Inceville studios. He will remain for several weeks, during which time he will acquaint himself with the current activities at the big Ince plant in the Santa Monica mountains.

Bert Clark, the Broadway favorite, who is now working in a picture for the Keystone Film Company, insists on wearing his New York number on his automobile. A few evenings ago he and his wife came out of a theatre and noticed a Los Angeles copper tying a tag to the steering wheel of his car. Realizing that he was due for a session in the police court, Clark quickly sized up the situation and going to a nearby drug store proceeded to phone to the police station, advising to the effect that his car had been stolen. After being told that his car had just been reported in front of the theatre, he thanked the police for their quick and efficient work. He then returned to the car and drove off, but he is still at large with the New York number.

William D. Taylor will long remember the send-off he received at the hands of "The Diamond from the Sky" company, on the completion of that serial photoplay. Taylor was escorted in state to the Chateau Cafe in Santa Barbara, where he was wine and dined and generally shown how much he was appreciated. The climax came when a handsome silver loving cup, suitably inscribed, was handed to the speechless producer.

Mrs. Dupont-Joyce, who recently joined the Balboa forces is working a double shift these days. Besides working in pictures during the day, she goes to Los Angeles every evening and appears on the stage of the Little Theatre. Her work there has attracted exceptional attention. Before joining Balboa, Mrs. Dupont-Joyce was under study to Mrs. Pat Campbell. She is appearing in Vampire parts for the Balboa company.

Edna Goodrich, the well-known actress, is taking a short vacation before starting her second production for the Lasky Company. When last heard from she was bound for the San Francisco Exposition by automobile.

Under the direction of Ulysses Davis, Hobart Bosworth is getting well along with the production of F. McGrew Willis' film adaptation of George Hall's powerful story of the underworld, "Tainted Money." The film will be complete in five reels.

An exact replica of the New York stock exchange will be the first set erected within the new \$75,000 studio that Producer Thomas H. Ince is building at Culver City, for the production of forthcoming Ince-Triangle features. This set will be used for many of the big scenes in the current production in which H. B. Warner recently arrived in California and Inceville, will be offered as star.

Digby Bell, former legitimate favorite and vaudeville headliner has started to work in Universal pictures under the direction of Joseph De Grasse at the Universal Pacific Coast studios. The story chosen as the vehicle for Bell is a filmization of George Ade's success "Father and the Boys." The film will be in five reels.

J. VAN CARTMELL.

### START NEW PATHE SERIES

The Feature Film Corporation, releasing through the Pathe Exchange, will in the near future start work upon a series to be written by one of the best writers of the day. The series will be produced by Managing Director Edward Jose, whose various gold rooster plays are winning for him a fine reputation. George A. Smith, serial manager of the Feature Film Corporation, has left upon an extended trip which will cover all the big cities west of New York to arrange for the newspaper syndication of the stories. Arrangements for this series are now practically complete, and it is promised that it will represent the best of talent in authorship, cast and production.

The application of the Selig Polyscope company for the registration of the Red Seal trademark for the Selig feature plays released through V-L-S-E, has been granted by the United States Patent Office.

**LUBIN**  
PRESENTS  
**RICHARD BUEHLER**  
in  
**THE RIGHTS OF MAN**  
A STORY OF  
**WARS RED BLOT**  
IN FIVE ACTS  
ROSETTA BRICE and FRANCIS JOYNER  
AND STRONG CAST  
LOUIS DEVE'S HARRISON  
JOHN H. PRATT  
RELEASED  
OCTOBER 25TH  
THROUGHOUT THE COUNTRY

### ESSANAY TRAVELERS BACK

Joseph Byron Totten's Traveling Company Returns to Chicago Studio

Joseph Byron Totten, an Essanay director, at the head of an Essanay touring company, has returned to the Chicago studios after a fifteen weeks' trip thorough the East, during which he filmed a dozen photoplays, three of which he wrote himself. Mr. Totten left the studio last July with a company of twenty people, going directly to his country home and stock farm at Pendleton Hill, Conn., where a daylight studio was hastily constructed.

"We had a very successful trip," Mr. Totten said. "We took several photoplays, working fairly fast but very carefully. I am building a permanent studio at my farm which, I think will come in very handy for Essanay photoplays that require New England atmosphere."

Mr. Totten came to Essanay for the second time a year ago, leaving David Belasco on whose producing staff he worked and dropping the production of "Experience" to take up the offer made him by George K. Spoor, president of the Essanay. Seven years ago, he was with the Essanay forces, leaving to take up Broadway productions with Belasco. Mr. Totten directed the film version of "The Blindness of Virtue," which is now having a tremendous run. He has written fifty-two stage plays and fifteen photoplays.

### FILM COLORING IN WAR TIME

It is interesting to note in connection with the four-part drama in Pathe color, "The Adventures of a Madcap," that its coloring in the Pathe factories at Vincennes, France, was made possible by a chance happening. The man in charge of the coloring department was fighting at the front when the picture arrived from America. Shortly afterwards he was wounded in the leg, and while convalescing directed the coloring of the picture. He also trained a number of women in the process, so that now the work is being as well done as before despite the lack of men. "The Adventures of a Madcap" was produced by Balboa and features Jackie Saunders. It will be released by Pathe Nov. 3.

### NEW VITAGRAPH COMEDIES

Graham Baker, cartoonist and newspaper man, has written a series of motion picture scenarios for the Vitaphone Company that introduces a new comedy character to the screen in the person of Itsky. The inventor. The pictures already listed for release include "The Patent Alarm Clock," "The Pest Vamooser," "The Cold Feet Getaway," "The Screech Killer," and "The Patent Food Conveyor."

### MISS PEARSON'S EXCITING TIME

Virginia Pearson, one of the Vitaphone stars, has been indulging in a few dangerous stunts in the taking of "The Hunted Woman." In speaking of one of her adventures she said, "One of the scenes involved a fight on the edge of a bluff several hundred feet above the waters of Saranac Lake. It was a beautiful sight for the onlooker, but for the actor extremely perilous to say the least. The spot of ground was only large enough to accommodate four people chatting quietly and the precariousness of the position can be realized when I tell you that we were engaged in one of the fiercest and most realistic fights I have ever participated in since my advent into pictures. I came to the conclusion right then and there that it was better to live a coward than die a heroine. And imagine after our perilous time the audiences will probably admire the scenery."

"I greatly enjoy my work in pictures and think there is nothing like it."

### ESSANAY'S DECEMBER FEATURE

A company of Essanay players under the direction of J. Charles Haydon, is now at work making a five-act photoplay of "The Alister Case," taken from the novel of that title by Rufus Gillmore, author of "The Opal Pin," "The Mystery of the Second Shot," and other widely read detective novels. The photoplay will be Essanay's December release on the V-L-S-E programme. Bryant Washburn, takes the leading masculine role and Miss Ruth Stonehouse the leading feminine part.

### DONLIN FILM GOING WELL

"Right Off the Bat," the five-reel Arrow comedy drama in which Mike Donlin is featured, is said to be going strong. The All Feature Booking Agency, of 71 West Twenty-third Street, is handling this big baseball feature on its own account in New England and in New York State and disposing of state rights outside of that territory. H. K. Brin and Bert M. Moran, two of the All Feature road men, have turned in more first-run bookings on "Right Off the Bat" than any photoplay ever released independent of the big exchanges.

### MISS MICHELENA'S NEXT FILM

Immediately following the completion of the "The Unwritten Law" now in the course of production, the California Motion Pictures Corporation will start work on an adaptation of Mrs. C. N. Williamson's novel "The Woman Who Dared." Beatriz Michelena will have the stellar role. The adaptation was made by Captain Leslie T. Peacocke.



# FEATURE FILMS OF THE WEEK

Lubin Offers One of the Big Productions of the Year in "The Rights of Man"—"The Chorus Lady"  
Pleases—Ince's "The Disciple"—"Comrade John" an Unusual Pathe

## "THE RIGHTS OF MAN: A STORY OF WAR'S RED BLOTCH"

An Original Modern Drama in Five Parts.  
Written by Louis Reeves Harrison and  
Featuring Rosetta Brice and Richard  
Buhler. Produced by the Lubin Mfg.  
Company under the Direction of Jack  
Pratt for Release on the V. L. S. E.  
Programme November 22.

Prince Sigismund ..... George Clark  
Dr. Carew ..... Richard Buhler  
Princess Lorch ..... Rosetta Brice  
His Royal Highness ..... Francis Joyner  
General Brun ..... Charles Brandt  
American Ambassador ..... Walter Law  
His Wife ..... Florence Williams  
Red Cross Nurse ..... Marjorie Daw  
Lady of the Court ..... Marie Sterling  
Another Lady of the Court ..... Clara Lambert  
Johann ..... Richard Wagnemann  
Karl ..... Bernard Siegel  
Frederich ..... William Carr  
Peasant ..... George Bliss

The number of war dramas on the screen is legion but it remained for Louis Reeves Harrison, with one fell stroke of his pen, to sweep aside the glamour, the pomp, the seeming glory of civilization's blot, and disclose lying underneath in all its hideousness, the brutal horror, the festering sore, upon which the whole fabric of war and the profession of arms is built. And yet his artistry of expression has been such that the horror of the whole thing has been driven home in a manner that is appallingly convincing yet without descending to the depths of the morbid or that which is disgusting. The awful horror of war is felt or rather sensed, yet at no time has there been incorporated into the picture that which would offend even the most delicate sensibilities. It was a masterly use of subtle suggestion. To Mr. Harrison is due the highest praise for the manner in which he has handled this most difficult subject. He has taken a big theme and presented it in an entirely new and original manner. He preaches no sermon but the lesson is there for all who can see.

With such a foundation to work upon it would be strange if the director and the actors under him failed in building their part of the structure well. To see that they have not it is only necessary to witness the picture. Jack Pratt, the director, has shown rare judgment in the selection of his locations and in the building of his settings. Every little detail is true to life, every little touch that would lend atmosphere has been incorporated, and though the picture is replete with admirable features still one must stop and admire the care and study and attention that the director has devoted to its production. When all is said and done directing is largely a matter of intricate and little detail, and it is in this little detail that so many directors fall down. That Jack Pratt has not, automatically places him in the limited ranks of the good directors.

We are free to admit that Rosetta Brice was a distinct surprise to us in this production. We have seen her in numerous pictures and never would we have believed, unless we had seen it, that it was possible for her to so change her personality as to interpret the part of the Princess Lorch. That she did it in such a delightful, able, capable manner is one of the wonders of the screen stage. She is indeed a fine actress and we predict that from now on her ascent of the ladder of moving picture fame will be rapid. She was dignified, pleasing and human yet underneath the outward shell was perceptible the emotional depth so necessary for the interpretation of any great part. Richard Buhler playing opposite was pleasing at all times, but his part was such that all of the acting honors of the production naturally fell to Miss Brice. He was not called upon to do anything big or startling but that which he did have to do he did well.

Francis Joyner, as His Royal Highness, gave one of the best interpretations of the disastrous results of inbreeding that it has been our pleasure to witness in a long time. Charles Brandt made a good stern and dictatorial General Brun and the balance of the cast handled minor parts well.

It is impossible to do justice to the strength of the story in a brief synopsis. Though the action is limited to the short space of twelve hours, still there is so much of it that many, many words would be required to fittingly describe it. A feudal Prince, has devoted his life to the study of the socialistic principles laid down in Thomas Paine's "The Rights of Man," and has educated his daughter, the Princess Lorch, in a firm belief in these principles. He has accumulated a vast fortune for the purpose of financing a social revolution, and on the wedding day of the Princess to Dr. Carew, an American Red Cross surgeon, he discloses his plans to his daughter and her prospective husband, saying that the time is ripe and that immediately after the ceremony he will leave to perform his great mission. The ceremony is no sooner completed than a range finding shell of the enemy explodes in the chapel killing everyone present including the Prince. His life lasts just long enough to tell his daughter and her husband where the treasure is concealed. They find and remove it and the Princess leaves to deliver it to the revolutionary committee. Garbed entirely in white and on a milk white steed she journeys over the countryside, the road causing her to follow the path of war's red blotch. With-



RICHARD BUHLER AND ROSETTA BRICE.  
In the Startling Lubin V-L-S-E Feature, "The Rights of Man."

out in themselves being horrible the scenes convincingly suggest the awful horrorfulness of that which has caused them. It is a mighty and an impressive lesson. She is successful in not only delivering the treasure but in influencing the course of the revolutionary band to that of education and the dissemination of knowledge rather than a repetition of the sanguinary conflict that is now disrupting the world. She is arrested by a company of cavalry and brought back to the palace at the behest of His Royal Highness, who desires to possess her. After numerous adventures both she and her husband manage to escape and take refuge in the American embassy where they find the first happiness of their wedding day under the protection of the Stars and Stripes.

## "THE CHORUS LADY"

A Five-Part Adaptation of the Successful play of the Same Name Featuring Cleo Ridgely.  
Produced by Jesse L. Lasky under the Direction of Frank Reichler for Release on the Paramount Programme Oct. 17.

Patricia O'Brien ..... Cleo Ridgely  
Nora O'Brien ..... Marjory Daw  
Denny Malory ..... Wallace Reid  
Dickie Crawford ..... Richard Grey  
The career of "The Chorus Lady" has been just one success after another, first as a vaudeville sketch, then as a play and now as a moving picture, and it is an open question whether its last success will not be its greatest. The slangy wit of the lines is not missed to any great extent for they have been freely utilized in the sub-titles and besides being amusing in themselves serve to emphasize the humor of the situations. The person responsible for their incorporation merits great credit for knowing just how and where to use them with the greatest effect. The only criticism to be offered is that they were too few in number. In an adaptation of this kind we believe that picture should serve the purpose of illustrating the sub-titles, provided they are the original lines of the play, and not the sub-titles to explain the action of the picture. This is a radical innovation but one in our opinion that would greatly increase the value of a stage comedy made into a picture.

Cleo Ridgely was an ideal person for the role of "The Chorus Lady," the sophisticated yet innocent young girl who was willing to sacrifice everything, love, fame, and the material emoluments of success, to prevent her young, unsophisticated sister from stepping over the brink and becoming in her own expressive language a "frail." Her seductive beauty and independence of spirit, which, irrespective of the role she is playing, she cannot keep from showing, were particularly adapted for this part and greatly enhanced the quality of her interpretation. Marjory Daw, as the innocent but obstinate young sister, not only pleased but scored. Should she keep up the present rate of her improvement it is safe to prophesy a great future for her. Ability such as she shows can only be inherited in one so young. Wallace Reid, as the young lover, not only has a face that photographs well but an ability as an actor that is above the ordinary. Richard Grey as the wealthy seducer of young girls handled his part with finesse and judgment at no time descending to grossness or vulgarity.

Frank Reichler has staged the production in an admirable manner. His settings, especially those showing the stage of a theatre with a new musical comedy production in the making, were particularly good and showed a knowledge of his subject that can only be gained in the school of experience. The photography throughout was up to the standard maintained by this company.

The plot of "The Chorus Lady" is so well known that a synopsis is hardly necessary. Suffice it to say that it tells of the fight of a young chorus girl to keep her unsophisticated sister from wandering from the straight and narrow path. In order to do it she is forced to sacrifice everything which she values in life, her opportunity to become a star overnight, the love and respect of the man she hopes to marry, and the material success that comes with fame. She casts it all aside without the flicker of an eyelash and saves the young and erring sister in a highly dramatic manner. Of course in the end everything rights itself by one of those simple explanations which if made at the proper time would have saved, all the trouble but then there would have been no play.

## "THE DISCIPLE"

A Five-Part Original Drama Written by S. Barret McCormick and Thomas H. Ince, Featuring William S. Hart.  
Produced by the Kay-Bee under the Direct Supervision of Thomas H. Ince for Release on the Triangle Programme Oct. 17.

Jim Houston ..... William S. Hart  
Mary Houston ..... Dorothy Dalton  
Doc Hardy ..... Robert McKim  
Alice Houston ..... Thelma Slater  
Birdshot Bivens ..... Charles K. French  
Reminiscent of the days of which Bret Harte wrote "The Disciple" is a strong, stirring, exposition of primitive human emotions, and though it is only another drama written along the lines of the eternal triangle still this much used theme seems to acquire new strength when given the rough setting of the great uncouth west in the days of its making.

The picture is replete with intensely dramatic situations, each one serving only as the forerunner of a stronger one to follow. That they were so admirably handled by William S. Hart and Dorothy Dalton is one of the reasons for the success of the picture, although it may be said of the former that he showed a slight inclination to pose. A little acceleration of the action on his part would have made the picture not only stronger but more enjoyable. Dorothy Dalton scored, as the pretty young wife of the missionary, whose wishbone was where her backbone ought to be. In the early scenes where she was called upon to depict the frailty of a woman inherently lacking in will power, she was winsome, graceful, and pretty, and in the latter scenes where she is suddenly made to realize by the near death of her child that she is above all things a wife and mother first, she sounded the emotional depths in a manner that was delightful to witness. Miss Dalton is a newcomer on the Triangle programme, but it is to be hoped that her face will be seen soon again. Robert McKim as the educated man of breeding turned gambler gave a thoroughly able characterization, and Charles K. French showed his thorough training as an actor in the able manner in which he handled the small role of Birdshot Bivens. Thelma Slater as the little child won the hearts of the women in the audience the minute her face showed on the screen and continued to hold them throughout the length of the picture.

The picture has been ably directed, there being a rain storm and tornado scene that was a marvel of photographic excellence. The locations were well selected and showed to advantage the scenic beauties of the West, while the detail and realism were correct in every feature.

The story is intensely dramatic. Jim Houston, an itinerant preacher, with a strong, dominant, nature, brings the gospel to Barren Gulch, a rough western mining camp, and meets with anything but a cordial reception. Undismayed he builds a

church by the labor of his hands and the sweat of his brow. At the first service the miners at the instigation of Doc Hardy, the proprietor of the gambling saloon and dance hall, try to break up the meeting, but the preacher by sheer force of will power causes them to depart like whipped dogs with their tails between their legs. Later he visits the dance hall and at the point of a revolver compels the miners to listen to a short sermon. During all the time he has been in the settlement Doc Hardy has been making love to his pretty, but weak young wife. While her husband is away forcing the gospel on the miners she runs away with him. When he learns of it his anger is so great that he renounces God and with his little daughter disappears in the wilderness. Several months later the runaway couple hear of his death and come back to investigate. The gambler leaves the woman several miles outside the camp in a deserted cabin, while he goes in to investigate. During the night a severe thunderstorm comes up, the cabin is struck and the woman is forced out in the driving rain. She seeks refuge in a cabin nearby only to find that it is that of her husband. The child is sick and dying with mountain fever, and in its delirium has been calling for its mother. The father and fervent appeal to God to make the mother appear and save the child's life. It is at this tense moment, as if in direct answer to his prayer, that she makes her entrance. The gambler is the only doctor in the county and the wife forces her husband to ride into the camp and bring him. The doctor comes and after working all night saves the life of the child. In the cold dawn of the morning the child now conscious pleads with her father to allow her mother to remain and the wife with the feeling of motherhood strong within her begs his forgiveness. After a short scene dramatic in its tenderness the forgiveness is given and a reconciliation follows.

## "COMRADE JOHN"

A Five-Reel Feature Produced by the Balboa Amusement Corporation for the Pathe Company, and Taken from the Novel by the Same Title by Samuel Merwin and Henry K. Webster. For release Oct. 29.

John Chance ..... William Elliott  
Cynthia ..... Ruth Roland  
Comrade Ellen ..... Madeline Pardee  
Prophet Stein ..... Lewis J. Cody

Here is something entirely new! That really should be enough to attract millions of people who go to moving pictures and the millions will say the same thing of this production. The story is taken from a novel written by Samuel Merwin and Henry K. Webster. It is a strongly told exposé of how men and women are able to induce sane people to take up a belief which is organized merely to take their money.

In this case Herman Stein is the originator of a new religious movement and he has induced people to give their money to his cause. He employs John Chance to build his "dream city." Chance is under oath not to expose the plan for the members of the cult are supposed to build the city themselves. Their motto being "beauty through toil." Chance is in Paris when Stein comes to him and with him is his wife Comrade Ellen. They are continually studying their book and preaching their belief to others.

Cynthia, a young American girl, with whom Chance is very much in love, is sailing for America and on the same ship sails Herman Stein and Comrade Ellen. Stein, on the trip over, makes friends with the girl and is able to get her very much interested in his new ideas on religion. His wife sees a strong feeling growing up between Stein and Cynthia and one day tears her book to pieces and throws it into the sea.

Later on one sees the building of the "dream city" going on and the men at work in the costumes Stein feels are symbolic of his faith. Even Chance, who has become known as Comrade John, is forced to wear this costume while at his work. During the building of the "dream city" Cynthia comes to Stein and studies with him. They make tours of the city and it is on one of these that Chance meets her. Some time later on Cynthia is made High Priestess of the city and there is a great blowing of trumpets and pomp on the day she takes her place. Stein's wife has been cast off but she does not feel jealous for she is too unhappy to see another go where she has gone for she, too, was High Priestess once.

Chance sees more of Cynthia after she is made High Priestess and sees that Stein in his very subtle way is getting a hold on the girl and it is not very long before Chance tells Stein that if he does not give up the girl he will expose him. Stein then orders his men to put Chance away but he escapes and exposes the whole system of Stein's religion.

The men of the organization are infuriated when they learn that they have been so unmercifully swindled and threaten Stein with death but he, with the help of his wife, escapes to a sort of armor-plated Holy of Holies. He sends for Cynthia, telling her that he wishes to explain some of (Continued on page 36.)



*Pathe's Big Series Success*  
*The New Adventures of*  
**J. RUFUS WALLINGFORD**  
*Has Made Friends of*  
*All who have Seen it!*

**Moving Picture World--Oct. 9, 1915**

"The comedy is all action—There is a pleasing absence of slapstick play—With its accessories of good photography and above-mentioned attributes of direction and cast it bids fair for a large following in leading picture houses."

**Dramatic Mirror--Oct. 6, 1915**

"Max Figman makes a thoroughly delightful 'Blackie Daw', and Burr McIntosh displays the suave smooth unctuousness of George Randolph Chester's mythical character in a manner so convincing that one almost imagines that he has just stepped from the pages of the book. The Whartons should be highly commended. If the following episodes are as entertaining as the first this should prove to be a mighty good and mighty profitable serial picture."

**Motography--Oct. 16, 1915**

"The name of any one of the three artists (Max Figman, Burr McIntosh and Lolita Robertson), announced as the featured player in a production should make it a box office attraction. Together they make a cast of unusual strength."

**Motion Picture News--Oct. 9, 1915**

"Burr McIntosh as 'Wallingford' and Max Figman as 'Blackie Daw' are of just the type we have imagined all these characters. The humor which is the basis of the whole picture is a refreshing relief from the slapstick sort which has played so large a part in series pictures of the past."



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A LOVING, impulsive girl is eloping—the auto breaks down—they have to go to a nearby hotel. Then scandal, with its forked tongue, pins the girl in its fiery coils. She is helplessly caught in political machinations which are most adroitly screened, dramatically and tensely playing with the girl's life and love—but astonishingly and vividly true to rotten politics and its underground methods. A real drama of feature fullness and binding heart interest, not to be measured by mere footage. Direction Frank McGlynn.

Raoul Barre's animated "Cartoons on a Yacht," combining cartoons and comedy.

Andy Clark in a boy play full of interest to elders alike—"A Broth of a Boy!" Direction Carlton King. Saturday, November 13th.



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"Via Wireless"  
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Arnold Bennett's "Hugo"  
(Pathe Freres)

"At Bay"—(Pathe Freres)

## OHIO IN LEAGUE RANKS

Close to Two Hundred Buckeye Exhibitors Hold Enthusiastic Convention—Smith Chosen President

CLEVELAND (Special).—President Herrington, of the National Exhibitors' League, entered where many supposed wise men feared to tread, and the result is that a thoroughly harmonious State organization has been formed in Ohio and enrolled under the banner of the League. Close to two hundred exhibitors attended the initial meeting of the organization last week at the Hollenden Hotel, this city, and the session, aside from the enthusiasm shown, was marked by a spirit of harmony that surprised the knockers. For example, it had been feared that Cleveland would seek to dominate in any new State organization that was formed—but when the time for nominations came the Cleveland exhibitors declined to allow any of their men to be named for president or vice-president. This was true to a pledge given President Herrington that there would be no attempt at domination.

At the final meeting of the new organization, held last Wednesday, Lamotte Smith, of Alliance, was chosen president. Frank Beverstock, of Mansfield, is vice-president, and F. M. Kenney, of Cleveland, national vice-president. Walter H. Horsey, secretary of the Cleveland association, was unanimously chosen for the same office in the State body, and Louis Becht, also of Cleveland, is treasurer. In addition to the officers the Executive Committee is composed of C. A. McGown, Cleveland; Max Stearn, East Liverpool, and J. H. Clark, Ashland.

A resolution was unanimously adopted at the last Session affirming the unalterable opposition of the organization to censorship. The motion expressed the opinion that the judgment of patrons of motion picture houses and the penal laws of Ohio were sufficient protection against the so-called evils complained of by the advocates of censorship.

The picture men were called into meeting by Frederick Herrington, of Pittsburgh, president of the National Motion Picture Exhibitors' League. The delegates began to arrive on Monday and nearly 100 were in attendance at the opening business session Tuesday morning. B. J. Sawyer was chosen temporary chairman and presided. Committees were appointed on resolutions, by-laws and constitution, nominations, and order of business. The delegates were ad-

dressed by Peter Jeup, of Detroit, treasurer of the National organization; W. J. Sweetney, of Chicago; M. A. Miller, of New York, and National President Herrington. Tuesday afternoon the delegates were taken on an automobile tour to various manufacturing plants connected with the motion picture industry. In the evening the visitors attended in a body a performance of "To Night's the Night."

Wednesday, the final day of the convention, saw the delegates started shortly after 9 A.M. on another tour of manufacturing plants, including a visit to the National Carbon Works. At 10 A.M. they returned to the Hollenden, there to receive the reports of committees and to proceed to the election of officers. Following the last session automobiles took the delegates on a tour through the parks of the city.

The convention formally came to a close with the banquet Wednesday night. B. J. Sawyer acted as toastmaster, and the speakers included Director of Public Safety Benesch, John J. Sullivan, former United States District Attorney; Judge Samuel Kramer, Judge Manuel Levine, Police Prosecutor Silbert, M. A. Miller, F. J. Herrington, and C. F. Baxter, of the city building department.

The personnel of the local entertainment committee follows: C. A. McGown, Gustave Schroeder, A. R. McCandlish, W. H. Horsey, E. N. Downs, F. M. Kenney, A. Mahler.

The immense convention hall of the Hollenden was transformed into a model motion picture theater for the occasion, and practically every sort of picture machine manufactured is in operation or on exhibition. Close to 200 visiting exhibitors were in attendance before the close of the meeting and enthusiasm runs high for the organization.

RALPH A. HAYES.

At the same time that two hundred exhibitors were pledging their support to President Herrington and the National League a meeting of a second group of Ohio exhibitors was being held at the Chittenden Hotel, Columbus. The rival group met Wednesday afternoon, heard speeches from the State censors, Max Stearn and Lieutenant Governor Arnold, and then went on record as strongly opposed to State censorship.

## RELEASE "CRIMSON WING"

Essanay Company Announces Extra Feature on the V-L-S-E Programme

"The Crimson Wing," a spectacular drama of war and romance, is announced as a special Essanay release on the V-L-S-E programme. The feature is in six parts, adapted from the well-known novel of the same name by Hobart C. Chatfield-Taylor. It is released in addition to the regular Essanay V-L-S-E releases of one every four weeks.

Exceptional interest is attached to the photoplay because of prominent characters who take part in it. Garden and villa scenes were taken on the grounds and in the homes of Chicago's wealthiest citizens, including Hobart C. Chatfield-Taylor, the author, Harold and Cyrus McCormick, Orville Babcock, Edward S. Moore, James Ward Thorne, Scott Durand, and Howard Shaw. The majority of these persons with their wives and families as well as other society leaders appear in the play. Mr. Moore, vice-president of the Rock Island Railroad, takes the part of a chauffeur in one scene. He is dressed in army uniform and drives his own \$14,000 car. Wallace Rice, author and playwright, also takes a part in the play.

Several hundred feet of the film were taken in France on the border line of Germany, showing the French army in maneuvers and commanded by General Joffre. The photoplay is directed by E. H. Calvert, a West Point man, who has seen fourteen years of service in the United States army. Mr. Calvert also takes the leading role with Ruth Stonehouse.

## CAST "HOUSE OF FEAR"

Arnold Daly has completed the task of casting for his next Pathe Gold Rooster Play, "The House of Fear," and an unusually strong picture from the acting standpoint seems certain. In addition to Mr. Daly in the lead, the cast includes Sheldon Lewis, well known as a character actor, Ina Hammer, who has supported Maude Adams and Robert Edeson, Martine Sabine, formerly with John Drew, William Bechtel, for six years leading character man with Edison, and Charles Laite. The picture will be staged under the direction of Ashley Miller. Like the others of the Arnold Daly series, it is adapted from the Ashton-Kirke story written by John T. McIntyre.

## STUDIO IN MILWAUKEE?

MILWAUKEE (Special).—It is rumored in real estate circles here that Paul Gilmore, who is at present in Los Angeles appearing before the camera for David Griffith, has secured a large plot of ground for the purpose of erecting a \$100,000 studio. The site said to have been chosen for a studio is ideal. Mr. Gilmore already owns considerable property here.

## RAVER FORCES BUSY

Engaging Capable Staff for Forthcoming Feature Productions

Preliminary work has already begun on the initial Harry Raver feature production, which is to be adapted from Augustus Thomas' "The Other Girl," with James J. Corbett in the leading role. The production will be in the hands of Percy Winter. Patrick McCaffray has been engaged to head the camera forces, while William Jennings Coyle and William Hartman are to assist Director Winter.

The exploit of "Cabrera" promises some unusual ideas in publicity with the company's forthcoming productions. A surprising variety of heralds, lithographs, window cards and so on is promised, all on an elaborate scale.

## AMERICAN GETS INJUNCTION

DETROIT (Special).—The American Film Company last week secured an injunction here restraining all other companies from exhibiting productions under the title "Damaged Goods," the rights to which play are held exclusively by the American Company.



WILLIAM ELLIOTT.  
In Pathe's "Comrade John."





## WANTED!

Scenarios for Mr. Francis X. Bushman. Good, strong subjects suitable as vehicles for the greatest star of the screen. Stories of romance and stories of adventure are especially desired in 2 and 5 reel lengths. Subject and treatment must be clean and wholesome. Submit completed working scripts with synopses, and enclosed return postage.

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### STUDIO GOSSIP

EDWIN CAREWE, of the Rolfe-Metro feature directorial staff, is looking for a good photoplay about tramps. He thinks their life is one of the most picturesque and least known of any distinct class of men, and believes that a good interesting photoplay can be made from a subject of this kind.

SIDNEY DREW recently startled the property man down at the Vitagraph studio by ordering nine live babies. He has use for them in Lulu Case Russell's picture play story "All for the love of a Girl,"

which he now has in the course of production.

KATE PRICE and John T. Kelly of the Vitagraph company will be reminded of the time when they were headliners in vaudeville in the forthcoming production of "Oh for the Good Old Days," an old time Irish sketch. The two comedians will be seen as prototypes of the characters that made them famous fifteen or twenty years ago.

ROLLIN S. STURGEON, managing director of the Western Vitagraph company, announces that his next feature will be from the pen of James Oliver Curwood and will be called "God's Country and the Woman." In order to get the necessary backgrounds he will take a company to Alaska. When completed it will be released as a Blue Ribbon Feature in five parts.

BRYANT WASHBURN and Edmund F. Cobb leading men for Essanay have recently become proud fathers. Mr. Washburn's is a boy and Mr. Cobb's a girl. Young Mr. Washburn came into the world on Tuesday, Oct. 12, while petite Miss Cobb antedates him by several days, having let our her first wall of protest on Sept. 26.

HELEN ROSSON and Bill Russell, both of the American Company, own a bulldog and a giant turkey respectively. Recently the two started a fight and it came near being to a finish but the owners stepped in in time to save their respective pets. Now each insists that had the fight been let go to a finish his or her pet would have won with the result that the whole American studio force is lined up in favor of either the bulldog or the turkey.

JOHN STEFFLING, of the American Company, went in the Pacific ocean last week for a bit of a dip. He made such a commotion that folks along the shore thought there was a tidal wave. John says he can't help it. Nature made him that way.

NEVA GERBER, star of American Beauty Films, has had a rose named after her by the California Rose Club.

HARRY VON METER had such a good make up on recently in the taking of the American picture called "The Buzzard's Shadow," that one of the soldiers at the United States Army Post where the picture was



RICHARD BUHLER  
LEADING MAN



JACK PRATT  
DIRECTOR



ROSETTA BRUCE  
LEADING LADY

Current Release  
"Rights of Man." 5 acts

**LUBIN**  
**QUALITY TRIO**

In Preparation: "A Man's Making." 5 acts

## CATHERINE CARR

PHOTOPLAYWRIGHT

Mr. and Mrs. Vernon Castle in "The Whirl of Life" (Cort)  
 "The Melting Pot" with Walker Whiteside (Cort)  
 "Sealed Valley" with Dorothy Donnelly (Metro)  
 "Greater Love Hath No Man" with Emmet Corrigan (Metro)

"The Master of the House" with Julius Stieger (Equitable)  
 "The Seventh Noon" with Ernest Glendinning (Van Dyke)  
 "The Lesson of the Narrow Street" with S. Rankin Drew (Vitagraph)

Address — Care, Dramatic Mirror

being taken ordered him off the grounds and it took much persuasion to persuade him that Harry was not a regular out and out Indian.

LILLIAN WALKER is the first of the Vitagraph players to take up the new sport of aquaplaning. The sport has so fascinated her that she has joined the Snowbirds, the all Winter swimming club, so that she can indulge in this exhilarating sport during the cold weather.

SINCE THE DEATH of William West, of the Kalem Company; the family of William West, Edison's veteran character man, has been greatly embarrassed through acknowledging the condolences of many friends who confused the Edison actor with his namesake.

VIOLA DANA, whose parts in Edison features have usually been those of young girls, played a mother for the first time

## NILES WELCH

FEATURE LEADS

**METRO** Sole Direction **WILLIAM NIGH**

in the forthcoming feature, "Gladia." Director Collins had a hard time finding a child that was not bigger than the supposed mother, Miss Dana.

GENE GAUNTIER was in our midst last week. The feature star is undecided as to her future plans, but there are hints that she may take up the production of independent features again, and the pretty star is also hinting that she would like to go to the front in Europe, as a correspondent for a news syndicate.



"BOB" WALKER.  
With the Edison Company.



# Henry B. Walthall

## Depicts Poe's Anguish Over Starving Wife

In a tumble-down hut at Fordham, in the outskirts of New York City, Edgar Allan Poe sat by the bed of his dying wife.

The snow sifted through the poor patched roof and broken door, and the midnight winds swept it in drifts across the floor.

The beautiful young wife was wrapped in Poe's old army coat, her only covering. She needed warmth and food, but Poe was penniless.

In the night hours he watched his adored wife, starving, shivering with cold, until death released her.

His sensitive soul was torn with horror and despair. But his genius burned clear. Out of blood and anguish was born what has since been acknowledged as one of the greatest masterpieces of the English language—"The Raven."

Essanay has created a wonderfully artistic six-act photoplay of "The Raven," founded on Poe's life as presented in the widely known novel and play by George C. Hazelton, and directed by Charles J. Brabin.

HENRY B. WALTHALL, the living image of Poe, with Warda Howard, the great emotional actress, make of this masterpiece a drama that throbs with life and intense action.



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# ESSANAY

1333 Argyle Street, Chicago

George K. Spoor, President

## NEW TRIANGLE BILL

"The Martyrs of the Alamo" Seen at the Knickerbocker—  
Julia Dean on Screen

The Triangle programme at the Knickerbocker Theater for the week, commencing Sunday, Oct. 24, is a well balanced and attractive performance with a typical Griffith spectacle, called "The Martyrs of the Alamo," showing in great detail this historic struggle for the independence of Texas from the grinding rule of that arch tyrant, Santa Anna; an Ince feature presenting Julia Dean in a comprehensive study of married life called "Matrimony," and two of the best Keystone comedies that we have seen in a long while, one called "His Father's Footsteps," featuring Ford Sterling, and the other, "Fickle Fatty's Fall," with Roscoe Arbuckle in the leading role.

The Griffith picture was written by Theodosia Harris and W. Christy Cabanne in collaboration, and was staged under the direction of the latter. It deals in a comprehensive and realistic fashion, with heroic band of martyrs who, in 1835, fought and bled and died that Texas might eventually be free from the tyrannical rule of Santa Anna, the dictator of Mexico. The picture is historically correct in every detail, with each and every one of the well-known characters who took part in this memorable event, faithfully portrayed. D. W. Griffith has again proved his mastery in the staging of spectacular pictures. His battle scenes were shown with a vast expanse of country for a background, and then where necessary close-up views of the actual hand-to-hand fighting is seen. It was wonderfully realistic and wonderfully exciting.

The picture starts in at the very beginning of the trouble between the American settlers in Texas and the Mexicans, and shows in great detail the minor events leading up to the revolution. Then the battle of the Alamo is shown in all of its heroic detail, with the settlers, men, women, and children, fighting for their very lives. At last a breach is made in the walls, and the hordes of Mexicans pour through and brutally kill every one in sight with the exception of a few of the women, one of whom is allowed to depart, and the others taken as toys for Santa Anna to play with. Then follows scenes of the patriots signing the Declaration of Independence, and the relief expedition of General Sam Houston, culminating in the battle of San Jacinto, when the Mexicans, caught off their guard, were practically obliterated. The capture of Santa Anna is shown, and later the signing of the treaty granting the independence of the Lone Star State.

The acting throughout was exceedingly fine, with the utmost care and attention devoted to historical realism. Sam De Grasse scored as Silent Smith, as did Walter Long as Santa Anna, Tom Wilson as Sam Houston, A. D. Sears as David Crockett, Alfred Paget as James Bowie, John Dillon as Colonel Travis, Fred Burns as Captain Dickinson, Ora Carew as Mrs. Dickinson, and Juanita Hanson as an old soldier's daughter. The photography throughout was of the particular Griffith brand of excellence.

The Ince contribution is an original drama written by C. Gardner Sullivan in collaboration with Thomas H. Ince and staged under the direction of Scott Sidney and the supervision of Mr. Ince. It is a society drama, dealing with married life, and while it is not a preachment, still it causes plenty of food for thought. Julia Dean in the leading role is pleasing at all times, and shows with a delightfulness that is charming to witness her accomplished ability as an actress. She was ably supported by Howard Hickman as Weston Rossmore, the husband, Thelma Slater, is the child part of Viola Rossmore, and Elizabeth Burbridge as Antoinette, the sister. Louise Glaum was the other woman in the cast, and whereas no fault can be found with her acting, for some unknown reason or other she did not look as beautiful in this picture as in some others that we have seen her in, and this was more or less of a disappointment. There was something the matter with the make-up on her lips that seemed to change the whole expression of her face. As a seductive woman, she was very alluring, however.

Scott Sidney, the director, has produced a thoroughly good picture from a technical and artistic standpoint. He has shown a wealth of beautiful and elaborate interior settings, and has staged some ensemble effects that were a marvel of beauty. The photography throughout was most excellent.

The story takes the old adage relative to the sauce for the goose and the gander being taken out of the same dish. After six years of married life Diana Rossmore feels that she is losing the love of her husband. He neglects her shamefully, and continually runs about with other women. At first she tries to win back his love by competing with the other women, doing the things that they do and acting with their mannerisms and gestures. But this is a woeful failure and furthermore it is an exceedingly bad example for her five-year-old daughter. Then she comes to the conclusion that it is no more necessary for her to try and hold her husband's love than it is for him to try and hold hers. So she starts in and pursues his own tactics, neglects him in every way, and spends her time almost entirely in the society of other men. Naturally she is a beautiful woman and this latter course is particularly easy. Soon her husband begins to open his eyes and realizes that his wife is gradually drifting away from him. This causes him to reflect. First he remonstrates strenuously with her, but she answers this

by saying that she never interfered with his life and she cannot see by what right he seeks to interfere with hers. Things go on in this manner for a while, but at last the two are brought together at the birthday dinner of the child, love resumes its interrupted sway, and the hymeneal course again pursues the even tenor of its way along the rose bordered path of happiness.

Mack Sennett's offering consists of two two-reel comedies, both of which are very funny, constituting some of the best and cleanest slapstick work that we have ever seen this company produce. "His Father's Footsteps" features Ford Sterling in the leading role, and he was also responsible for the direction, in conjunction with Charles Parrot. Like all Keystone comedies it starts slowly but ends up with laughable situations following each other with startling rapidity. The scene showing Ford Sterling suspended on the side of a building, many stories above the street, was one of the funniest that we have witnessed in a long while. It brought howls of laughter from the Knickerbocker audience. The story is naturally slight, dealing with a father, who, when preaching to his young son is a rigid disciplinarian, but when it comes to practicing that which he preaches takes an entirely different stand. The picture has more really laughable situations than slapstick and forms a very ludicrous farce comedy.

"Fickle Fatty's Fall" features Roscoe Arbuckle and was also directed by him. It is slapstick from start to finish, but very funny slapstick, with Roscoe Arbuckle and Ivy Crosthwaite doing some particularly ludicrous stunts in a swimming pool. There is one little vulgar scene that could easily be eliminated without materially affecting the fun making possibilities of the picture and with this exception it was free from anything that was in the least degree questionable. There was no appreciable story but just a series of very funny incidents. The supporting casts included: Alice Davenport, Bob Vernon, May Emory, Guy Woodward, Minta Durfee, Phyllis Allen, Alfred St. John, and Glen Cavender.

### "THE YANKEE GIRL"

A Five-Part Comedy Presented by the Oliver Morosco Photoplay Company, Featuring Blanche Ring, and for Release in the Paramount Programme.

Jessie Gordon	Blanche Ring
Jack Lawrence	Forrest Stanley
President Ambrose	Herbert Standing
James Seavey	Howard Davies
Willie Fitzmaurice	Harry Fisher, Jr.
Philip Gordon	Robert Dunbar
Morales	Joe Ray
Winnie Gordon	Berta Darrin
Wicks	Syd de Gray

There is no doubt that "The Yankee Girl" is a thrilling comedy and there also is no doubt but what those who see it will enjoy it for there are some very trying scenes and some which are very funny. Mr. Gordon is immensely interested in copper mines and his daughter, Jessie, is greatly interested in the United States Consul, Jack Lawrence, to the country in which the mines are. James Seavey is also interested in mines but not in the ones that Gordon is interested in, and therefore he is very anxious to stop Gordon from closing an option which he has on a certain piece of property. So he bribes the president of the Southern Republic to keep Gordon out until it is too late. Gordon is speeding on his yacht, "The Yankee Girl," to close the deal.

Seavey gets the president to agree to quarantining the Gordons on their yacht, but Lawrence hears of the plan and sends a message to Gordon telling him to get off the yacht and come by land the remainder of the way. Gordon leaves the yacht, but tells his daughter what to do in case he does not reach the city in time. They arrive and Jessie gets to the president by means of smiling sweetly at the health officer.

The president offers her wine to drink and she takes some and then fools him into believing that she is drinking also. He drinks until he is so overwhelmed by the girl that he lends her fifty dollars to round out the sum for the first payment on the option. She had been taxed by some one for that amount after she arrived. She closes the deal and makes the president break all his promises to Seavey. The large amount of money is on the boat and Seavey has bribed every one on the dock to keep the Americans ashore. Lawrence buys the yacht in the name of the government and goes for the money himself. Seavey pursues him but is put off the boat, and Lawrence gets the money. In the meantime Gordon has been captured by one of Seavey's accomplices and is shut up, but while Lawrence is getting the money Jessie goes, and with more smiles, sets her father free. They all arrive in time at the Presidential mansion and the deal is put through in good shape. Of course Jessie and Lawrence intend to marry, and it is evident that every one expects them to.

Blanche Ring occupies the greater part of the scenes and is attractive, funny and breezy. Forrest Stanley as Jack Lawrence is hardly the type to play opposite Miss Ring, yet his work is done in good style. Howard Davies as the villain is not lacking in "villainic" atmosphere. Harry Fisher, Jr., as Willie Fitzmaurice, a suitor to Jessie, would be a great deal funnier if he did not try to be so funny.



## ROTHAPFEL ON TOUR

Mutual Company Offers Exhibitors Unusual Opportunity to Hear Rothapfel's Successful Methods

S. L. Rothapfel, probably the most prominent of picture exhibitors in this country, last week started on a lecture tour that is to include all the principal film centers of the country. Mr. Rothapfel's lecture on the methods which have brought success in the various exhibiting enterprises with which he has been connected, is being conducted by the Mutual Film Corporation. John R. Freuler, president of the Mutual Corporation, is enthusiastic over the possibilities of the tour as a constructive contribution to the development of the motion picture theater.

Mr. Rothapfel will address gatherings of exhibitors in twenty-seven cities, and it is hoped that conditions later will make it possible for him to speak before the exhibitors in many centers not covered in his present tour, which is limited owing to other demands on the speaker's time.

This tour is intended to deliver to exhibitors first hand knowledge of the methods and experiences by which Mr. Rothapfel arrived at his many successes—among them the management of the Lyric Theater in Minneapolis, the organization of the projection for the Keith Circuit, the Regent Theater in New York, the famous Strand Theater, and—next to come—the new Rialto Theater now building at Forty-second Street and Broadway. Mr. Rothapfel will tell the exhibitors of the country at first hand just what have been the factors of his remarkable success and how the lessons drawn from his experience may be applied to the improvement of any theater and applied to the solution of every exhibitor's problems.

The message which Mr. Rothapfel will carry, remarked President Freuler to a Minn. representative last week, "is in fact a message to the whole great body of exhibitors, regardless of their affiliations. No exhibitor who hears him recount his wealth of experiences as an exhibitor can fail to gather information and inspiration which will be reflected by profit at his box-office if he takes the lesson home with him. We are not sending out Mr. Rothapfel with an impression that the exhibitors need to be lectured to, but rather with the idea that every live exhibitor will enjoy the experi-

ence of hearing from the nation's most successful exhibitor and his methods.

"I am sure that every exhibitor in the United States, if he came to New York, would be interested in visiting Mr. Rothapfel and inspecting the very remarkable work that he has done. Now since the exhibitors cannot come to New York and Mr. Rothapfel we are sending Mr. Rothapfel to them. I feel that we are making an important step toward the establishment of scientific, effective business practice in the operation of motion picture theaters.

"Because we are doing this to help the industry in general, we are sure to receive in turn important benefits. When one considers that our programme and master pictures go into approximately 8,000 motion picture theaters every week, it is a certainty that nothing which helps the industry can fail to help us. As an exhibitor of long and successful experience myself, I know just how thoroughly this effort of ours will be appreciated by the great body of earnest, hard-working exhibitors of the country."

The lecture tour started last Thursday, when Mr. Rothapfel addressed a large gathering of exhibitors in Philadelphia. Washington and Atlanta were reached on Friday and Saturday, followed by a jump to New Orleans where the lecturer was scheduled to speak on Monday. From New Orleans the itinerary follows:

Oct. 27, Dallas; Oct. 29, El Paso; Oct. 31, Los Angeles; Nov. 3, San Francisco; Nov. 7, Portland, Ore.; Nov. 8, Seattle, Wash.; Nov. 10, Salt Lake City; Nov. 12, Denver; Nov. 14, Kansas City, Mo.; Nov. 15, Omaha, Neb.; Nov. 16, Minneapolis, Minn.; Nov. 17, Milwaukee, Wis.; Nov. 18, Chicago, Ill.; Nov. 19, St. Louis, Mo.; Nov. 20, Indianapolis, Ind.; Nov. 21, Cincinnati, Ohio; Nov. 22, Detroit; Nov. 23, Cleveland, Ohio; Nov. 24, Pittsburgh, Pa.; Nov. 25, Buffalo, N. Y.; Nov. 26, Albany, N. Y.; Nov. 27, Boston, Mass.

Mr. Rothapfel will be accompanied on his tour by Silas Bent, special representative of the publicity department of the Mutual Film Corporation, who, besides "covering" the tour, will give general publicity co-operation to the Mutual Exchange heads.

### EDUCATIONAL SHOWS IN ALBANY

ALBANY (Special).—The first educational pictures of the Winter season designed for school children was given at Proctor's Leland Theater, Saturday morning, October 23, under the auspices of the Drama Society of Albany and the Mothers Club. The officials of these organizations have arranged with Manager F. F. Proctor to present these motion pictures every Saturday during the Winter months, and some excellent subjects have been promised. The plan has been endorsed by a great many of the clergymen of the city, also education and civic leaders. It is intended to be a more elaborate presentation of pictures that have educational value than those offered last year and the year before under the direction of the Albany Mothers Club. In the event that the Leland Theater proves too small to accommodate all those who wish to attend Mr. Proctor has promised he will present the picture in his Grand Theater, which has a capacity of 1800.

### THE SAVOY'S "SPOTLIGHT DIFFUSER"

A new motion picture projector device, "the spotlight diffuser," has been installed in the Savoy Theater, New York.

The claim is made for the "diffuser" that it eliminates the flicker entirely, keeps an uninterrupted, continuous light on the screen, supplying seventy-five per cent. more illumination than has hitherto been possible and lessens the cost of the electricity. It is distributed by the Premier Motion Picture Service Company.



CHARLES SEAY, EQUITABLE DIRECTOR

Surrounded by Some of the Atmosphere for "A Child of the Sea."

### PARAMOUNT NEWS FILM

Single Reel News Pictorial to be Introduced on that Programme Nov. 8

The Paramount Programme is the latest to announce a news pictorial. The "Paramount Newspictures" is the name of the celluloid newspaper which will make its bow on that programme on November 8. The news pictorial will be a weekly single reel subject.

Walter E. Greene is in immediate charge of the new venture. A number of unique features are promised. Detailed information is expected in the near future.

### "STINGAREE" STARTS NOVEMBER 24

"An Enemy of Mankind," the first instalment of Kalem's new series "Stingaree," is scheduled for release on the General Film Company programme on Wednesday, November 24. Like the succeeding instalments, which will be released every Wednesday, it is in two reels. Simultaneously with the first release of the series, the picture rights to which alone are said to have cost the Kalem Company \$10,000, will be published in several hundred large and small newspapers in all sections of the United States and Canada, the fiction rights having been secured from Charles Scribner's Sons.

The production of "Stingaree," which is based on E. W. Hornung's famous stories, was made by the western Kalem company at the Glendale, California, studio. True Boardman is seen in the leading role.

### MORE "HAM" COMEDIES SOON

Lloyd V. Hamilton, the Kalem comedian and principal of the "Ham" comedies, has almost recovered from the injury he received a short time ago and it is expected that he will return to work within a few weeks. The news means that we will also have more of the old popular "Ham" comedies very soon. "Ham" was injured when he stumbled over the big shoes he wore in his comedies and fell over a short cliff, breaking his leg. He has decided to forego the shoes in future releases and he will wear smaller footwear. It has been estimated that the shoes, being the cost of the accident, have cost a revenue of \$25,000.

### NO DOUBLE FOR MARIE

One of the actresses handling a minor part in the recent Lubin production, "Tillie's Tomato Surprise," featuring Marie Dressler, has been making statements that she doubled for Miss Dressler in some of the more hazardous scenes. Both the Lubin Company and Miss Dressler strenuously and emphatically deny this and state that wherever Miss Dressler appears in the picture it is the redoubtable Marie in reality. The Lubin Company wishes to assure exhibitors and the public that Miss Dressler plays each and every scene of the photoplay without substitution of any kind or any doubles, and neither did her director, Mr. Hansel, find it necessary to resort to trick photography to secure effects.

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That will make your heart  
Beat faster.  
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To bring tears to your eyes.  
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"THE THREE BROTHERS"  
"THE LOST HOUSE"  
"ENOCH ARDEN," from Tennyson's Classic  
"THE ABSENTEE," featuring Robert Edson  
"THE FAILURE," featuring John Emerson

### TRIANGLE FEATURES

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TILLIE'S TOMATO SUPPER

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## "BLOOM CENTER" LIVELY

Selig Presents a Live Wire Rural Community on the  
Screen—"The Better Woman"

### "LANDING THE HOSE REEL"

The First of a Series of Three-Reel Features to be Known as "The Chronicles of Bloom Center." Written by Mabelle Helkes Justice and William Lord Wright. Produced by the Selig Company as a Diamond Special under the Direction of Marshall Nellan for Release on the General Film Company Programme, Oct. 21.

Margaret Tate . . . Irene Wallace  
Johnny West . . . Sidney Smith  
Chubby Green . . . Ralph McComas  
Constable Plum . . . William Hutchinson  
Mrs. Plum . . . Lillian Brown Leighton  
Selina Tubbs . . . Miss Mattor  
Phil Pickle . . . Lee Morris  
Ira Pash . . . John Lancaster  
Frederick Warren . . . George Hernandez  
Amy Warren . . . Elsie Gresson

Judging from the first offering the Bloom Center series is going to be one of the best collection of comedies that have ever been presented on the screen. The first one was laughably amusing from start to finish with a brand of humor that depended more on the situations than the aggravated acrobatic slap stick that is so prevalent in screen comedies. Every laugh was caused by a legitimate means resulting from something really funny that had happened. Every form of bucolic wit and humor was included in this first episode and they were things that actually do happen in small country villages.

All of the old familiar village characters have been included. There is the unpopular constable with his bright and shining badge of office, his militant wife who makes him stand around and mind his P's and Q's, the village loafer, the village fat boy, the village practical joker, the village gossip, the philosophical druggist, and last but not least the proprietor of the general store. It is the greatest collection of true to life types that we have ever seen incorporated into one picture and types that are readily found in almost any rural village of the United States.

The humor transpires naturally. It is never forced and is the result of the ordinary trend of events in the life of the village. Just one little incident took us back to the days of our youth when we used to sit in wide eyed admiration of the village solons settling the affairs of the nation down at the general store. While one of the greybeards is speaking against the latest policy of the government and frequently slapping the table with the open palm of his hand for emphasis, the village fat boy slips a piece of sticky fly paper on the table edge and the next time the hand comes down there is a situation not only ludicrously funny but one which effectively breaks up the meeting. The picture teems with just such little bits of clean, wholesome humor as this, the mass meeting in Melodeon hall is broken up by the practical joker, who blows sneezing powder all over the place, the constable's automobile trap is made ineffective by the fat boy adding another clipper to the sign saying that ten miles is the speed limit, the group of villagers down at the station is bowled over by the vindictive mail clerk of the express train who throws the mail bag in their midst and so on ad libitum.

The story deals with the attempts of the villagers to persuade Frederick Warren, a millionaire, who was born in the village, to donate money enough for a hose reel for the fire company. The millionaire promises to give half the amount if the villagers will raise the other half. Then follows the activities of the villagers in an attempt to raise the money. Constable Plum sponsors a tax of one dollar on whiskers but the next day the village barber is rushed to death removing the hirsute appendages of the male inhabitants, later there is a lawn fete but this is equally unsuccessful. At last the millionaire decides to give all of the necessary money and the hose reel arrives. On the day of the celebration, while the speeches are being made, Chubby Green and the village practical joker set off a smoke pot in the general store. By the time the noise is over, however, the excitement is all over, then a fire is discovered in Melodeon hall, but this also proves a false alarm. Then Constable Plum comes rushing up to the Chief and tells him that his own house is burning down but the Chief refuses to be fooled a third time and while he continues his speech his house burns to the ground.

### "THE BETTER WOMAN"

An Original Drama in Five-Parts Written by Richard Campbell and Featuring Lenore Ulrich. Produced by the Triumph Film Corporation under the Direction of Joseph A. Golden for Release by the Equitable Motion Pictures Corporation.

Kate Tripler . . . Lenore Ulrich  
Aline Webster . . . Edith Thornton  
Frank Barclay . . . Lowell Sherman  
Pop Tripler . . . Ben Graham  
Jim Travers . . . Charles Hutchinson  
Bill Carlin . . . Will Browning

"The Better Woman" contains many admirable features, the chief of which, however, is Lenore Ulrich. Her wild natural beauty, her lithesome movements and seductive smile inspire a pleasing feeling of sympathy for that which is to follow. And that which follows is thoroughly interesting. Richard Campbell has written a

strong story and Joseph A. Golden, the director, has given it a good interpretation. A strenuous fight has been included which has, besides being pugilistically realistic, that is thrilling. The picture also contains numerous locations that are scenically beautiful and the director deserves great praise for the careful manner in which he has gone about their selection. The interior settings were also well built and where necessary elaborately beautiful.

But irrespective of the beauty of the settings, the strength of the supporting cast or the technical ability of the director the one outstanding feature of the picture was Lenore Ulrich. From the time she first appeared on the screen she inspired sympathy, later admiration and still later enthusiasm. Naturally the part she was called upon to interpret aided her greatly in her work but when all is said and done the logical conclusion must be drawn, that she is a mighty clever actress. She is admirably fitted by nature for the delineation of this part, that of a young uncultured girl with an abnormal craving for love. She sees the man that she wants for her mate, goes out after him, and needless to say gets him. It is a story of primal passions with sex triumphant.

Frank Barclay, the young consulting engineer for a West Virginia coal mining company, is engaged to Aline Webster, the daughter of a wealthy man. He goes out to the property to supervise some work and Kate Tripler, the motherless daughter of the little country hotel keeper falls in love with him. Jim Travers, the resident engineer goes back east where he meets and falls in love with Aline's sister Alicia. They are married but when all is said and done the wedding the reporter made a mistake in the names, and Aline's name appears as that of the bride. Aline sends the paper to Frank along with a letter explaining the mistake. Kate intercepts the letter and destroys it and Frank seeing only the newspaper believes that his fiancée has jilted him. In a fit of pique he marries Kate. Later his wealthy father dies and Frank takes Kate back east with him where she soon accustoms herself to the ways of the social elite. Frank is gradually beginning to love her when he suddenly discovers the manner in which she tricked him. A quarrel follows and Kate leaves for her home in the coal district but Frank finds that he cannot live without her and a reconciliation follows.

### "HER PAINTED HERO"

A Two-Part Slap-Stick Comedy Featuring Hale Hamilton and Polly Moran. Produced by Keystone Under the Direction of Dick Jones and the Supervision of Mack Sennett. Released on the Triangle Programme Oct. 17.

A Property Man . . . Charles Murnby  
A Billposter . . . George Summerville  
The Inate Father . . . Harry Booker  
The Star . . . Hale Hamilton  
The Stage Struck Girl . . . Polly Moran

So absurdly foolish in every way that it is hard to tell what it is all about, this two-reel slap-stick comedy does anything but please. Furthermore it had several features that were downright vulgar and were so disgusting that they left a bad taste in the mouth. Vulgarity is never amusing. The story has to do with stage-struck girl who suddenly inherits a fortune. She is about to marry the property man of the theater when the star appears, and calling the wedding off she agrees to back the star in his next production providing she is given the part of the heroine. The result is disastrous but far from funny. At last the disgusted star throws her over to the property man to wed and disappears.

The Strange Unknown (Lubin, Oct. 25).—A three-reel drama which holds the interest throughout, and is very effective in some of its scenes. Lark Whitney is in love with Meta Clark, and is hoping to marry her when he returns to America from Paris after some years of art study. While he is in Paris he meets a girl by the name of Blanche, who is on the stage, and her friend, Leon Bassel. Lark paints a portrait of Blanche, and becomes fond of her, but always remembers Meta. Meta's father dies, and Lark is instructed by Meta to find her stepfather, who turns out to be Blanche. They come to America, and the will which the father left leaves all but a few dollars to Meta, and the rest to Blanche, whom he disowned because she went on the stage. Bassel and Blanche give Meta some drug with her food and make her sleep with a woman they hire as housekeeper. She is reported drowned, and no trace of her can be found. However, just when Lark is about to marry Blanche Meta is found, and Blanche and her accomplice leave the house. The story is interestingly worked out, and proves to be tense in some places. L. C. Shumway does good work as Lark Whitney, as does George Routh as Bassel. Helen Eddy as Meta is charming, and she does some very finished work. Dorothy Barrett as Blanche is also very good.

The Man of God (Lubin, Oct. 27).—A two-reel drama which is very well done by Earl Metcalfe as the priest, Ormi Hawley as the girl, and Kempton Greene as the man. The story deals with three who are shipwrecked. The man is a nuisance, but is finally killed, and then the priest and the girl are left alone. The situation is a delicate one, and the priest proves himself a man of God, for when a ship comes in sight he will not go with her for fear it might compromise her in the eyes of the people at home. The story is slightly inconsistent, for the girl is pictured as such a fine woman that she would not let the priest stay on the island. The picture is noticeably well photographed.

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## "THE SABLE LORCHA"

Griffith Offers Stirring Melodrama Under Triangle Banner—"Tables Turned" with Emmy Wehlen

### "THE SABLE LORCHA"

A Five-Part Melodrama Adapted from Horace Hazelton's Novel of the same Name by Chester B. Clapp. Featuring Tully Marshall and Thomas Jefferson. Produced by the Fine Arts Film Company under the Direction of Lloyd Ingraham for Release on the Triangle Programme Oct. 17. Production supervised by D. W. Griffith.

Boy ..... Tully Marshall  
Robert Cameron ..... Thomas Jefferson  
Donald Cameron ..... Charles Lee  
Tom King ..... Elmer Clifton  
Clyde ..... Loretta Blake  
Evelyn ..... George Pearce  
Murphy ..... Hal Wilson  
The Detective ..... Raymond Wells  
Central Office Man

"The Sable Lorch" forms a good melodrama and as such it teems with excitement, sensation, and suspense. It thrills even the most blasé and when all is said and done that is the purpose of an offering of this kind. Although the final outcome is never in doubt, for melodramas have a habit of ending happily with the triumph of virtue and the destruction of evil, still the element of suspense has been handled in such an admirable manner that for a few perilous moments it looks as if the gentle old philanthropist was going to pay the penalty for the dastardly crimes of his blacksheep twin brother. A slight error was the utilization of a boat that looked more like an excursion steamer than the yacht of a millionaire. Otherwise the picture was ably directed throughout and contained some very effective photography.

Tully Marshall carried away all of the acting honors of the production, giving a portrayal of the blood thirsty and revengeful oriental, who will allow nothing to interfere with the achievement of his consuming desire in a manner that it would be difficult to better. His work showed a careful study of Chinese mannerisms and gestures and was thoroughly realistic. Thomas Jefferson was pleasing as the aged philanthropist and the balance of the cast handled minor parts in an able and pleasing manner.

The story is strong and exciting. Soy, a half-breed Chinaman, mistakes Robert Cameron, a wealthy philanthropist, for a man who wronged him several years previous, and resolves to wreak vengeance. He kidnaps Cameron from his yacht and concealing him in the underground labyrinth of Chinatown plans his revenge, which is to be a duplicate of the crime which Cameron is supposed to have committed. Cameron's twin brother Donald appears, and Soy seeing him, thinks that Robert Cameron has escaped, and stabs him. Dying, Donald confesses that several years previous he had been engaged with Soy in the business of smuggling Chinese into the United States. After taking on a particularly large cargo of the human freight and receiving their passage money Donald had locked them between decks and then blown up the junk, called the Sable Lorch, and the Chinamen had died like rats in a trap. With the aid of detectives the place of concealment of Robert Cameron is discovered and the rescue party enters just as he is about to experience the same death which his brother made the Chinamen suffer in the sinking junk.

### "HER RECKONING, OR TABLES TURNED"

A Five-Part Melodrama Featuring Emmy Wehlen. Produced by Rolfe Photoplays Under the Direction of Charles Horan for Release on the Metro Programme Nov. 1.

Ethel Stratton ..... Emmy Wehlen  
Howard Sherbrooke ..... J. Frank Glendon  
Dick Leslie ..... Leslie Austin  
Stanley Grant ..... Walter Hitchcock  
Beatrice Ford ..... Jeannette Horton  
Randolph Ford ..... H. Cooper Cliffe  
John Sherbrooke ..... Edgar L. Davenport

It is hard to conceive how a producing company can go to the expense of producing a picture that has for its foundation a story that is as weak, inconsistent and improbable as that which forms the basis for this picture. The fact that it has been beautifully staged and delightfully acted by Emmy Wehlen and a strong supporting cast all goes for naught when the result of their hard and meritorious work is considered. The sequence of events here depicted may be possible, there may be such people in the world, but it is highly improbable, and if there are they form a very, very small number.

Emmy Wehlen is thoroughly delightful in the leading role, handling the lighter movements with a charm and naïveté that is pleasing to witness and rising, in the higher movements, to an emotional tenacity that shows her great ability as an actress. She was one of the very few saving graces of the production. J. Frank Glendon and Leslie Austin were strong in the supporting roles.

Charles Horan has given the picture a most beautiful and elaborate production. Considering that which he had to work with he has accomplished marvels. His ball room and restaurant scenes were mighty good ensembles, staged in a most excellent manner. The photography throughout was clear and distinct.

A synopsis of the story seems like a waste of valuable space. Richard Sherbrooke, while a senior at law school, becomes infatuated with Ethel Stratton, and

though he cannot marry her, as he is afraid that it will interfere with his social prestige, still he refuses to give her up. Therefore he arranges with his room mate to provide the necessary essentials for a mock marriage. But the room mate is also in love with the girl and rather than see her wronged in this brutal fashion, provides a real clergyman. Several months later, in order to repair the family fortunes, Sherbrooke is forced to marry the daughter of a millionaire. Though his real wife is envious he tries to dispose of her to one of his friends. The elaborate church wedding takes place but immediately after the ceremony the chum appears in company with the minister, who performed the first ceremony, and Sherbrooke is shown to be a bigamist. His newly made father-in-law insists that he will send him to prison and rather than accept this disgrace Sherbrooke commits suicide. Several months later Ethel marries the chum and the two in company with the baby, which has arrived in the meantime, go to the Far West in a delayed search for happiness.

### "BLACKBIRDS"

A Five-Part Feature Presented by the Jesse Lasky Company on the Paramount Programme. Featuring Laura Hope Crews. Released Oct. 18.

Leonie Sobatsky ..... Laura Hope Crews  
Hon. Nevil Trask ..... Thomas Meighan  
Bechel ..... George Gebhardt  
Hawke, Jr. ..... Raymond Hatton  
Countess Maroff ..... Jane Wolf  
Miss Crocker ..... Florence Dagmar  
Mrs. Crocker ..... Evelyn Desmond  
Mr. Crocker ..... Edward Harley  
Able Isaac ..... Frederick Wilson

Cupid is in again! That is what comes to one shortly after the picture is flashed on the screen. It takes a few hundred feet to prove it, and when the proof comes it is convincing and thoroughly human. The story is somewhat different from the ordinary and from all points it is most entertaining. If the whole production had been done as well as the photography the picture would have made a perfect score.

The Blackbirds are a gang of thieves—respectable ballroom thieves—with Bechel, a scheming and well-trained crook, at the head, and he has as his accomplice Leonie Sobatsky, alias Countess Leonie. The story is based upon a rug which is bought in Algiers by the Crockers, who have a great deal of newly attained wealth. Leonie is assigned to exchange the rug for an imitation after they arrive in America. While in Algiers Leonie meets the Crockers, who, of course, are fond of titled people, and is introduced to the Hon. Nevil Trask, another crook but not known as such to Leonie. Hawk, Jr., an American Secret Service man, is in Algiers also shadowing the Blackbirds, but is instructed not to make any arrest until the smugglers are safe in America. On the steamer Leonie falls desperately in love with Trask, and when they arrive in New York they are invited to stay with the Crockers. Leonie does not want to do this work, for she feels that it is not a game like smuggling but that it is just stealing, but Bechel forces her into it and she agrees to get the rug. The preparations are made for the exchange, and when Leonie is about to play the famous rug trick she suddenly changes her mind and does not take it, hoping that Bechel will not notice it is the imitation that she will take to him until after she has gotten away from him. Hawks has secured a position as butler with the Crockers, and knowing that the rug is to be taken that night sees that Leonie does not take the genuine and exchanges it himself for the imitation. Leonie, as she is leaving the house to take the imitation rug, as she thinks, finds Trask going through the safe. They confess to each other that they are thieves and resolve to go straight, but Trask offers her the contents of the safe as a wedding present. Leonie refuses this, and they go to give the rug to Bechel. Hawks, who is behind a curtain, hears the love-making and then follows them with a squad of men to Bechel. Trask waits in the hall for her, and as he is there Hawks comes with his squad of men. Trask is about to put up a fight, but is told by Hawks that he does not want the girl but Bechel. Bechel and his men are then taken and Hawks presents Trask and Leonie with their liberty as his wedding gift.

The great fault with so many detective dramas is that if the U. S. Secret Service men are such fools as they are pictured, some well trained thief would run off with the State of Texas. However, this picture is entertaining, and that is what pictures are made for.

Laura Hope Crews as Leonie is surprisingly good. There seems to have been some difference of opinion about this, but the sincerity of her emotional scenes and then her general technique is so far about the everyday picture artist's ability that it is a great treat. Thomas Meighan as the Hon. Nevil Trask does well, but he seems to be hardly dashing enough for the part. Raymond Hatton as Hawk, Jr., is a little too detective-like in his actions to make a good detective. The others in the cast are well chosen.

The Paramount company announces an unusual jump in the number of contracts for the Paramount Travel Pictures, an indication of the awakening interest in South America.


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"THE CHEF AT CIRCLE G"—A Selig Western Comedy in one reel, with Tom Mix. Released Tuesday, Nov. 9th. A scream from start to finish.

"SWEET ALYSSUM" written by Charles Major. Picturized in Five Appealing Acts by Gilson Willets, featuring Tyrone Power, supported by Kathlyn Williams, Edith Johnson and Wheeler Oakman, released as a Selig Red Seal Play, through V. L. S. E., on November 15th.

"THE WHITE LIGHT OF PUBLICITY"—A Selig one reel drama written by Charles Belmont Davis, featuring Bessie Eytton. Released Saturday, Nov. 13.

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Coming—"My Lady's Slipper"—4-Reel Adaptation

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CHARLES E. RISSE

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SCREEN CLUB

## "DORA THORNE" SCREENED

Biograph Stages Film Production of Bertha Clay's Novel—  
Wallingford Turns Another Trick

### "DORA THORNE"

A Four-Reel Picturization of Bertha M. Clay's Novel by the Same Title. Produced by the Biograph Company and for Release Nov. 3.

Lord Earle ..... Lionel Barrymore  
Ronald ..... William Russell  
Dora Thorne ..... Millicent Evans  
Her Father ..... Thomas Jefferson  
Valentine Charteris ..... Isabel Rea  
Prince Borgese ..... Charles H. Malles  
Lady Earle ..... A. B. Marston  
Beatrice ..... Betty Gray  
Lillian ..... Marie Newton  
Hugh Fernely ..... Alan Hale  
Lord Airlie ..... William Jefferson

If "Dora Thorne" is as popular a picture as it was a novel it will be a great success, and there seems to be little doubt but what it will. It makes a strong photodrama with plenty of action, and the cast which does it is exceptional. The settings are well chosen and from a purely pictorial standpoint it is most beautiful.

Ronald, the son and heir of Lord Earle, loves Dora Thorne, who is the daughter of the lodgekeeper, and because of her station in life Ronald's father threatens to disown him if he marries her. Dora is sent to a neighboring town to be out of the way of Ronald, but he soon finds out where she is and goes to her. They are secretly married, and when Ronald tells his father what he has done his father disowns him. Ronald goes with his wife to Italy and there they are seen with their twin daughters. He has become well known as an artist and for that reason he is invited to the greatest social functions, and it is at the first of these that he feels sorry that he married Dora. Valentine Charteris comes into his life again and he sees what a mistake he made by not doing as his father wished and marrying her. They are seen more and more together and finally Dora is unable to abide this any longer, so she leaves Italy with her two children and Ronald lives the life of a bachelor in Italy. Lord Earle suddenly dies and forgives Ronald on his death bed. Ronald returns home as Lord Earle and takes his two daughters into the house, warning them the first thing not to marry beneath their station. It happens that at the time one of the daughters is in love with a seaman, but he goes off to sea saying that he will return in a year to claim her. During the year both sisters become engaged to men of high social rank, and then Fernely, the seaman, returns. He is so enraged when he finds that the girl is engaged to some one else that he throws her into the sea and kills himself. This great tragedy has a tendency to bring Ronald and Dora together again, but they do not actually come together until the other daughter is married.

No member of the cast stands above the others, except perhaps Millicent Evans, and she seems to have put a little more than ordinary effort into her work.

A word might be said about the detail of the production. As the picture is supposedly laid in England, it does seem that a little more care might have been taken in the dress of the characters.

### "THE MASTER TOUCH"

Episode Number Four in the New Adventures of J. Rufus Wallingford Featuring Burr McIntosh, Max Fisman and Lolita Robertson. Produced by the Whartons for Release on the Pathe Programme, Oct. 25.

Irrespective of what else they may do these Wallingford stories hold the interest. The suspense is well sustained and it is not until the last moment that the way out of the master schemer's devious and intricate financial methods is disclosed. Wallingford is the greatest bluffer that any author has ever created and it is this phase of his character that is used to great effect in this episode. Fortunately the author always picks a very gullible-looking set of individuals to swallow hook line and sinker, the plausible sophistry of the clever bunco artist. The acting, directing, and photography were up to the usual Wharton standard.

In righting the wrongs of Violet and Fanny Warden Wallingford and Blackie Daw have progressed to the fourth name on the list, that of J. D. Prine, the leader of a band of magnates in a small town. Wallingford and his associates have received the information that Prine and his clique have looted the local bank to the extent of \$350,000 and with nothing behind him but bluff and a bad check obtain control of the institution. The information then leaks out by means of Blackie Daw that the bank has been looted and a run starts. Again Wallingford steps to the front with his masterly bluff and tells Prine and his clique that unless they return the stolen money the wrathful depositors will lynch them. By means of the transaction he has cleared \$100,000. He has also been forced to take an option on a worthless piece of land for five thousand dollars, and in order not to be stuck with this gives out the information that he is going to start a chemical factory and contracts with the natives to buy all the skunks they can bring him. Soon the place is flooded with thousands of the beautiful but odoriferous animals. Prine's dry goods business is being ruined by the horrible stench and at last he buys Wallingford's land for ten thousand dollars in order to get rid of him.

### "THE SUN WORSHIPPERS"

The Eighth Episode in the "Neal of the Navy" Serial, Featuring William Courtleigh, Jr., and Lillian Lorraine. Produced by Raibon for Release on the Pathe Programme.

Neal and Annette continue their death defying adventures. The episode teems with excitement and thrills and is remarkable for some very beautiful locations and most excellent photography. The two are carried inland by Hernandez and a group of revolutionists to a forgotten tribe of sun worshippers, where, to appease the wrath of the sun god, they are to be offered up for sacrifice. Neal manages to escape and attract the attention of the U. S. S. Maryland, which is cruising along the Coast looking for them. As Annette is about to be taken and cast in the flames in front of the altar she seizes a crude axe-like weapon and, laying into the band of Indians, knocks them all hors de combat and thus escapes. Neal has been discovered by Hernandez and thrown over a cliff, but manages to hang on to a projecting rock half way down. Annette arrives just in time to see Hernandez order the brute down the cliff to make an end of Neal. She persuades him to rescue Neal instead of killing him, and they are in turn rescued by the landing party from the cruiser. As they sail away the cruiser turns loose with her guns and demolishes the village of the sun worshippers.

### "A GAME OLD KNIGHT"

A Two-Part Slap-Stick Comedy Featuring Charles Murray. Produced by Keystone Under the Direction of Dick Jones and the Supervision of Mack Sennett for Release on the Triangle Programme Oct. 17.

The King ..... Harry Barker  
A Game Old Knight ..... Charles Murray  
His Valet ..... Slim Summerville  
The Ugly Princess ..... Louise Fazenda  
The Pretty Princess ..... Cecile Arnold  
The Executioner ..... Edgar Kennedy  
This slap-stick comedy has one original and amusing effect, a subterranean dungeon, the sides lined with projecting sword points and a treadmill for a floor. When the victims were dropped in and the treadmill started the effect was ludicrous to say the least. Later the place was filled with water and all of the principals at one time or another were dropped in to struggle about in the seething flood. Otherwise the comedy was absurdly foolish, with too much kicking and rough slap-stick.

The idea upon which it is all based is very slight. A game old knight of the robber baron type captures a prince on his way to visit a neighboring king for the purpose of marrying his daughter. The knight takes the place of the prince, but on arriving at the castle finds that the princess is unbearably ugly. His attempts to get out of the marriage cause him to be turned over to the executioner and his incarceration in the sword-lined dungeon. Later the prince escapes and there is a strenuous fight in the palace with the old knight at last successful in marrying the beautiful princess.

### "COMRADE JOHN"

(Continued from page 28)

the text which she has not fully grasped. She goes, believing him and locks the door. While this is going on Chance is searching for the girl but is unable to find her. He inquires of Stein's wife where Cynthia is and is told that she is with Stein. Then Comrade Ellen tells him now he can get to the room and that is only by a dark passage way and then by a secret door. Chance makes his way to the room and arrives just in time for him to save Cynthia from seduction. While Chance is making the rescue the people of the town burn the building and Stein with it. The scene of the fire is especially well done and realistic, but that is not the only good scene for there are many and the photography is remarkable.

William Elliott as John Chance is as loyal and strong as any one could have been. Ruth Roland as Cynthia remains throughout the piece simple and believing. She is graceful and appealing and the struggle she goes through with Stein is amazingly well done. Lewis J. Cody as Stein is convincing and makes one believe and yet distrust him until the end. Madeline Pardee as Comrade Ellen portrays the great clinging love she has for Stein with great sincerity.

The Great Deceit (Essanay, Oct. 12)—A very well produced picture in two reels, with Wanda Howard and John Lorenz in the leading roles. It is rather an intricate story of a woman who finds that she is unable to have any children and of her sister who has been deceived by a man and is to have a child. The husband is called away for a long trip to South America and it is this time a child is born to the sister. When the man returns, his wife tells him that the child is hers. There is a lapse of a few years, his wife dies and then he marries her younger sister. He still thinks that the child is his. The child grows up to be a disappointed young man and all the time his mother protects him. Finally, one day, his father reads that he has deserted from the army. This is too much for him and he gives the boy a run and tells him to go off and show that he is not a coward. The wife's mother tells her husband that he is not a child but hers. The boy goes off to show what he is made of and then the man sees that his wife has suffered more than he has. The picture is interesting and the work done by the members of the cast is far from mediocre.



## LICENSED FILMS

**In the Midst of African Wilds** (Selig, Oct. 18).—A one-reel picture featuring the animals of the Selig Zoo. There is a story worked into the picture, but there is very little that amounts to anything. The exciting scenes are when the girl is chased by leopards and the way in which she handles them. Then she is finally brought back to camp by an elephant and restored to her lover. The photography is very fine and the background is well chosen.

**The Brave Deserve the Fair** (Selig, Oct. 18).—A two-reeler with little originality in theme, but very nicely worked out. Two young fellows get tired of their jobs and decide to go West and find gold. They do this and when they are on the plains they meet the girl whose father and mother have died from drinking poisoned water. Both the men fall in love with Vicky, the girl, and the usual way of determining the true love is used by feigning disfigurement. The picture is produced well, but there is certainly a lack of the plot to the story. Tom Mix and Victoria Forde are seen to advantage in the leading roles.

**How John Came Home** (Vitagraph, Oct. 15).—Mr. and Mrs. Sidney Drew have again produced one of their delightfully humorous single-reel comedies that is fully up to the standard set by this inimitable pair. In this case Sidney Drew wins a large sum of money on the race track, and, tiring of domestic joys, leaves his clothes on the shore, giving the impression that he has been drowned and disappears. When his money is all gone, and he is forced to drive a cab for a living, he accidentally learns that his wife has inherited a large fortune. He suddenly reappears from the sea, and assuming the expression of one who has lost his memory returns home, where he is welcomed by his happy wife. After a course of treatment by the doctor his memory slowly returns, and he enjoys the fruits of her inheritance. It is exceedingly well acted throughout.

**Broncho Billy's Parents** (Essanay, Oct. 15).—This Western drama featuring G. M. Anderson has not the virtue qualities of many of the others of this series, and is not nearly so interesting or entertaining. After showing the incidents in the early life of the bandit he is later shown pursued by the sheriff and his posse, but escapes to the adjoining county, where he holds up the storekeeper, and his wife only to find out that they are his aged father and mother, whom he has not seen for years.

**A Safe Investment** (Vitagraph, Oct. 22).—A one-reel Drew comedy done in much the same style as the Drews generally do their little one-reel masterpieces, but this one is not quite as funny in theme as the general run of them. This time the man is tired working for a wage and starts a mine which he sells stock in and offers a big dividend. He has told his wife that she has no head for business and upon hearing of the mine which is making such money she goes and invests what savings her husband has made, which she gets from the mine, in the mines. She does this on the day that the company is raided and her husband comes home to make a getaway with the money, but finds it has gone. He is sent to jail. The situations are funny, but it does not afford the Drews anything like the material they should have.

**The Wonder Cloth** (Lubin, Oct. 29).—A one-reel picture done in good style with Adda Gleason, Melvin Mayo, and L. C. Shumway in the leading roles and doing their usual good work. William Grant invents, in the laboratory of James Armstrong, a cloth which bullets cannot pierce. He claims the invention, but Armstrong claims it on the ground that he paid all the expenses. There is a break between the two and as Grant is in love with his employer's daughter, the break is doubly hard. During a lapse of time Grant finds that the cloth he originally made has become decayed and that it will not withstand the test he heretofore gave it. Therefore he makes improvements on it and it is a greater success. Armstrong announces that he is going to show his cloth before government officials and will stand before guns that will be fired at him. Grant reads the announcement and knows what will happen. He rushes to the place where the experiment is to be held and steps in front of Armstrong, saving him from being killed for he has on a jacket made of the new cloth. Thus they are brought together again and the love story ends happily.

**Hearst-Selig News Pictorial No. 84.**—Well photographed and interesting news events of the week, including the airplane flight of Admiral Perry at Long Beach; United States aviators in novel game at the Panama-Pacific Exposition; a newly invented sea sled for the purpose of rescuing United States navy aviators; laying the keel of the United States Battleship California at the New York Navy Yard; President Wilson laying the corner stone of an amphitheater to be built at the national cemetery in Arlington to commemorate the nation's dead; New York suffragette's seeking recruits in submarine boats of the U. S. type maneuvering off New London; views of the newly organized Motion Picture Board of Trade; Mayor Mitchell presenting medals to city employees for meritorious work during the past year; the camp of the citizen soldiers in Illinois.

**Playing in Tough Luck** (Lubin, Oct. 30).—A one-reel comedy in which D. L. Din takes the lead. It is the story of a woman who offers \$100,000.00 to any man who will marry her. Two men do their best, but of course one does not succeed.

## INDEPENDENT FILMS

**Whiffles Woos and Trouble Brews** (Pathe, week Oct. 25).—This single-reel comedy, produced abroad, may appeal to the European sense of humor, but it contains little that will tickle American risibilities. It deals with the attempt of Whiffles to win the love of a beautiful young girl who has a supposedly irate father, and the attempt of two thieves to black-mail him. The tables are suddenly turned on the thieves, they make an ignominious exit, the supposedly irate father proves to be as gentle as the proverbial lamb, and murmurs gently, "Bless you, my children." The picture has been very beautifully colored.

**Doughnuts** (Pathe, week of Oct. 25).—Reinie and Louie are again seen in this single-reel comedy of the acrobatic slapstick brand. It forms a very good offering of its kind. They come a series of amusing stunts with a large batch of dough and ultimately land in jail for having in their possession a valuable emerald which they had found and then had stolen from them, and found again in a loaf of bread which they had bought at a bake shop.

**Intimate Studies of Birds, No. 10** (Pathe, week of Oct. 25).—This split-reel educational picture is fully as interesting and instructive as the others of this same series. It shows close-up views of pheasants and their young, the kestrel and the sparrow hawk. On the same reel with Police Dog to the Rescue.

**Police Dog to the Rescue** (Pathe, week of Oct. 25).—A split-reel Bray cartoon, well drawn and with lifelike movements showing the amusing adventures of the police dog in rescuing a negro baby that is being annoyed by a calf.

## LICENSED FILM RELEASES

## Monday, Nov. 1.

(Ess.) Fifty-Fifty. Three parts. Dr.  
(Kalem) The Coquette. Four parts. Dr.  
(Lubin) The Sacred Bracelet. Dr.  
(Selig) The Flashlight. Two parts. Dr.  
(Selig) Hearst-Selig News Pictorial, No. 87, 1915.  
(Vita.) Between Two Parts. Com.

## Tuesday, Nov. 2.

(Bio.) Between Father and Son. Two parts. Dr.  
(Ess.) Despair. Three parts. Dr.  
(Kalem) Diana of the Farm. Burlesque. Com.  
(Lubin) Up Against It. Com.  
(Selig) Athletic Ambitions. Western Com.  
(Vita.) The Sultan of Zulu. Two parts. Com.

## Wednesday, Nov. 3.

(Bio.) Dora Thorne. Four parts. Dr.  
(Edison) The Parson's Button Masher. Com.  
(Ess.) The Fable of "The Escape of Anthony and Salvation of Herbert." Com.  
(Kalem) The Sign of the Broken Shackles. Dr.  
(Lubin) A Western Governor's Humanity. Three parts. Dr.  
(Vita.) A Family Picnic. Com.

## Thursday, Nov. 4.

(Bio.) The Passing Storm. Dr.  
(Ess.) The Night Sophia Graduated. Com.  
(Lubin) When War Threatened. Two parts. Dr.  
(Mina) The False Hair. Com.  
(Selig) Their Sinful Influence. Three parts. Dr.  
(Selig) Hearst-Selig News Pictorial, No. 88, 1915.  
(Vita.) The Ebony Casket. Com.

## Friday, Nov. 5.

(Bio.) The Musketeers of Pig Alley. Dr. Biograph Release, No. 22.  
(Edison) Friend Wilson's Daughter. Three parts. Dr.  
(Ess.) Broncho Billy's Mexican Wife. Western Dr.  
(Kalem) The Ventures of Marguerite. No. 2. "The House Syndicate." Dr.  
(Lubin) The Urchin. Dr.  
(Vita.) Beautiful Thoughts. Com.

## Saturday, Nov. 6.

(Edison) Waifs of the Sea. Dr.  
(Ess.) On the Little Mill Trace. Two parts. Dr.  
(Kalem) Danger Ahead! Episode No. 52 of the "Hazards of Helen." Road Series. Dr.  
(Lubin) The Cellar Spy. Com.  
(Selig) The Lost Messenger. Jungle-Zoo Dr.  
(Vita.) Angelo Lee. Broadway Star Feature. Three parts. Dr.

## THE PATHE EXCHANGE

Week of Nov. 8.

(Pathe) New Adventures of Wallingford. No. 6. Dr.  
(Phonophane) Bughouse Bell Hops. Com.  
(Pathe) News, No. 60.  
(Pathe) News, No. 61.  
(Balboa) Bolt from the Sky. Dr.  
(Panama) Neat of the Navy. No. 11. Dr.  
(G. H. P.) Nedra. Dr.  
(Starlight) Bungling Burglars Burgle. Com.

## UNIVERSAL FILM RELEASES

## Monday, Nov. 1.

(Broadway Universal Feature) The Long Chance. Six parts. Western Dr.  
(Nestor) A Circumstantial Scandal (Com).  
(Universal Special Feature) The Broken Coffin. Episode No. 20. Two parts. Dr.

## Tuesday, Nov. 2.

(Gold Seal) The Measure of Leon Dubray. Three parts. Western Dr.  
(Imp) When Beauty Butts In. Com.  
(Hex) No release this day.

## Wednesday, Nov. 3.

(Animated Weekly) No. 191.  
(L-Ko) The Idle Rich. Two parts. Com.  
(Victor) No release this day.

## Thursday, Nov. 4.

(Big U) The Markswoman. Western Dr.  
(Laemmle) A White Feather Volunteer. Two parts. Dr.  
(Powers) The Thinking Cockatoo. Vaudeville act.  
(Powers) Insect Celebrities. Dittmar's Edu.

## Friday, Nov. 5.

(Imp) The Reward. Three parts. Dr.  
(Nestor) Father's Helping Hand. Com.  
(Victor) No release this day.

## Saturday, Nov. 6.

(Bison) The Mistle of Jerry McGuire. Two parts. Railroad Dr.  
(Joker) Title not decided.  
(Powers) No release this day.

## MUTUAL FILM RELEASES

## Monday, Nov. 1.

(Amer.) The Wasp. Two parts. Dr.  
(Falstaff) Freddie, the Fake Fisherwoman. Com.  
(Novelty) Putting Papa to Sleep. Com.

## Tuesday, Nov. 2.

(Beauty) One to the Minute. Com.  
(Gaumont) See America First. No. 8. Sc.  
(Gaumont) Keeping Up with the Joneses. Cartoon. Com.  
(Than.) The Commuted Sentence. Two parts. Dr.

## Wednesday, Nov. 3.

(Novelty) The Fortune Hunters. Com.  
(Rialto) The Devil's Darling. Three parts. Dr.

## Thursday, Nov. 4.

(Centaur) When Avarice Rules. Two parts. Dr.  
(Falstaff) "Clarissa's" Charming Gail. Com.  
(Mutual Masterpiece) The Seventh Noon. Four parts. No. 45. Dr.  
(Mutual Weekly) No. 44, 1915.

## Friday, Nov. 5.

(Amer.) On Secret Service. Dr.  
(Cub) Who's Who. Com.  
(Mustang) The Trail of the Serpent. Two parts. Dr.

## Saturday, Nov. 6.

(Beauty) Billy Ban Densen's Campaign. Com.  
(Than-O-Play) Mr. Meeson's Will. Three parts. Dr.

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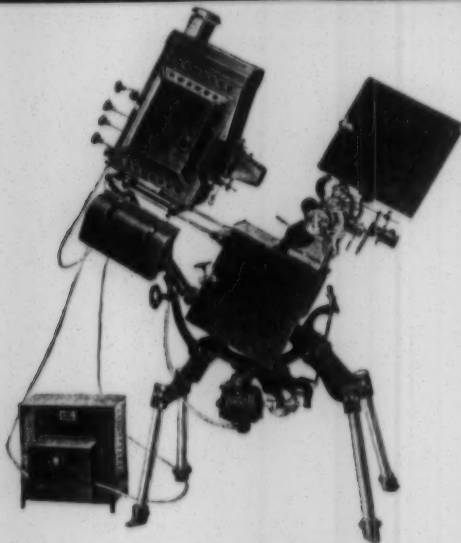
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## FEATURES ON THE MARKET

### PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR
Sept. 2	Famous Players	The Incurable Duke	John Barrymore
Sept. 6	Famous Players	Emeralda	Mary Pickford
Sept. 9	Lasky	Out of Darkness	Charlotte Walker
Sept. 13	Lasky-Belasco	The Case of Becky	Blanche Sweet
Sept. 16	Morocco	Peer Gynt	Cyril Maude
Sept. 20	Lasky	The Explorer	Lou Tellegen
Sept. 23	Beaumont	'Twas Ever Thus	Elsie Janis
Sept. 27	Lasky	Voice in the Fog	Donald Brian
Sept. 30	Famous Players	The Fatal Card	Hazel Dawn and John Mason
Oct. 4	Famous Players	Zaza	Pauline Frederick
Oct. 7	Famous Players	The Girl of Yesterday	Mary Pickford
Oct. 11	Famous Players	The White Pearl	Marie Doro
Oct. 14	Lasky	Blackbirds	Laura Hope Crews
Oct. 18	Lasky	The Chorus Lady	All Star Cast
Oct. 21	Lasky	The Secret Sin	Blanche Sweet
Oct. 25	Morocco	The Yankee Girl	Blanche King
Oct. 28	Famous Players	The Masqueraders	Hazel Dawn
Nov. 1	Lasky, by arrangement, Morris Gest	Carmen	Geraldine Farrar
Nov. 4	Famous Players	Still Waters	Marguerite Clark
Nov. 8	Famous Players	Madame Butterfly	Mary Pickford
Nov. 11	Famous Players	The Red Widow	John Barrymore
Nov. 15	Famous Players	Bella Donna	Pauline Frederick
Nov. 18	Famous Players	The Mummy and the Hummingbird	Charles Cherry
Nov. 22	Lasky	Chimnie Fadden out West	Victor Moore
Nov. 25	Pallas	A Gentleman from Indiana	Dustin Farnum
Nov. 29	Famous Players	The Prince and the Pauper	Marguerite Clark

### V-L-S-E, INC.

Corrected up-to Monday, Oct. 25.

July 12	Vitagraph	Crooky Scruggs	Frank Daniels
July 19	Essanay	The Blindness of Virtue	Edna Mayo
July 26	Selig	A Texas Steer	Tyrone Power
Aug. 2	Lubin	The Climbers	Gladys Hanson and Ge. S. Spencer
Aug. 9	Vitagraph	Chalice of Courage	Myrtle Gonzalez and William Duncan
Aug. 16	Essanay	A Bunch of Keys	June Keith and Johnny Slavin
Aug. 23	Selig	House of a Thousand Candles	Grace Darmond and Harry Mestayer
Aug. 23	Vitagraph	Wheels of Justice	Raymond Hitchcock
Aug. 30	Lubin	Ring Tailed Rhinoceros	Robert Edson
Sept. 6	Vitagraph	Mortmain	Octavia Handworth and Beatrice Moran
Sept. 10	Lubin	The Great Ruby	
Sept. 13	Essanay	The Man Trail	
Sept. 18	Vitagraph	The Man Who Couldn't Beat God	Maurice Costello
Sept. 20	Selig	The Circular Staircase	Eugene Besserer and Guy Oliver
Sept. 20	Lubin	Thillie's Tomato Surprise	Marie Dressler
Oct. 4	Vitagraph	Dust of Egypt	Edith Storey and Antonio Moreno
Oct. 11	Essanay	In the Palace of the King	Richard Travers
Oct. 11	Lubin	The Valley of Lost Hope	Romaine Fielding
Oct. 18	Selig	A Black Sheep	Olla Harlan, Grace Darmond, and Rita Gould
Oct. 25	Lubin	The Rights of Man	
Nov. 1	Vitagraph	The Turn of the Road	Joseph Kilgour and Virginia Pearson
Nov. 8	Essanay	The Raven	Henry Walthall
Nov. 15	Selig	Sweet Alyssum	
Nov. 15	Vitagraph	Heights of Hazard	Charles Richman and Eleanor Woodruff
Nov. 29	Vitagraph	The Caveman	Robert Edson

### WORLD FILM CORPORATION

Oct. 25	California	Salvation Nell	Beatriz Michelena
Nov. 1	Shubert	Bought	Frederick Lewis and Ethel Gray Terry
Nov. 8	Blaney	Little Church Around the Corner	Emelle Polini
Nov. 15	Shubert	A Butterfly on the Wheel	Holbrook Blinn
Nov. 22	Shubert	The Code of the Mountains	Mollie King
Nov. 29	Shubert	The Sins of Society	Robert Warwick
Dec. 6	Shubert	A Modern Camille	Clara Kimball Young

### GENERAL FILM FEATURES.

(Three Parts.)

#### AUGUST.

Essanay, Hearts and Roses.  
Lubin, A Species of Mexican Man.  
Selig, The Strange Case of Talmal Lind.  
Edison, The Slave Student.  
Vitagraph, The Tigris.  
Vitagraph, Hearts Ablaze.

#### SEPTEMBER.

Lubin, The Phantom Happiness.  
Edison, The Way Back.  
Essanay, The Whirlpool.  
Essanay, Caught.  
Kalem, The Vanderhoff Affair.  
Essanay, The Crucible.  
Lubin, The Irish in America.  
Selig, Neath Calvary's Shadows.  
Edison, What Happened on the Barbado?  
Vitagraph, One Performance Only.  
Essanay, A Mansion of Tragedy.  
Kalem, The Man Servant.  
Vitagraph, West Wind.  
Knickerbocker Star, The Purple Night.  
Lubin, The Red Virgin.  
Selig, The Jungle Lovers.  
Edison, Hanson's Folly.  
Essanay, The Scaperoat.  
Essanay, The Circular Path.  
Kalem, The Call of the Dance.  
Lubin, A Desert Honey-moon.  
Edison, Her Happiness.  
Vitagraph, From Out of the Big Snows.  
Kalem, The Gull.  
Vitagraph, Through Troubled Waters.  
Knickerbocker Star, The Dragon's Claw.  
Lubin, Voices From the Past.  
Edison, The Ploughshare.

#### OCTOBER.

Biograph, The Country Parson.  
Biograph, Serge Panine.  
Biograph, The Soul of Pierre.  
Biograph, Dora.

NOVEMBER.  
Biograph Nov. 3 Dora Thorne. (Four reels.)  
Biograph Nov. 10 The Laurel of Tears. (Three reels.)  
Biograph Nov. 17 The Gambler of the West. (Four reels.)  
Biograph Nov. 24 The Reproach of Annesley. (Three reels.)

### METRO PICTURES CORP.

May 9 Cora (Rolle).  
May 17 The Middleman (London).  
May 24 Four Feathers.  
May 31 Her Own Way (Popular Plays and Players). Florence Reed.  
June 7 Fighting Bob (Rolle). Orrin Johnson and Olive Wyndham.  
June 14 My Best Girl (Max Fisman and Loh Merdith).  
June 21 Always in the Way (Mary Miles Winter).  
July 12 Marse Covington (Edward Connelly).  
July 10 The Right of Way (William Fawcett).  
Aug. 2 Sealed Valley.  
Aug. 9 The Second in Command (Frank Bushman).

### KLEINE-EDISON SERVICE.

Sept. 1 The Woman Next Door (Drama) (Kleine).  
Sept. 8 The Money Master (Drama) (Kleine).  
Sept. 15 The Fixer (Comedy) (Kleine).  
Oct. 6 Vanity Fair (Drama) (Edison).  
Oct. 13 The Magic Skin (Edison).  
Oct. 20 The Green Cloak (Kleine).  
Nov. 3 The Sentimental Lady (Kleine).  
Nov. 10 Children of Eve (Edison).  
Nov. 17 The Politicians (Kleine).  
Dec. 1 Canavan (Kleine).

### PATHE "GOLD ROOSTER" FEATURES.

The Galloper. The Jester.  
Via Wireless. The Spender.  
The Closing Net.

### SECOND PALLAS SUBJECT

"The Call of the Cumberland" Being Staged by Dustin Farnum for Pallas

Dustin Farnum has begun work on the second Pallas feature production, "The Call of the Cumberland" from the story by Charles Neville Buck. No time was lost in getting to work on this production following the completion of the Booth Tarkington novel "The Gentleman From Indiana." Julia Crawford Ivers is staging the production. Supporting Dustin Farnum are Myrtle Stedman, Winifred Kingston, Herbert Standing, Page Paters, Howard Davies, Nick Le Strange, Joe Ray and Virginia Foltz. Dal Clawson in supervising the camera work.

### FLORIDA BEAUTIES ON SCREEN

The five young Florida beauties, who won the popular contest conducted by the Jacksonville *Metropolis* in conjunction with the Kalem company, had the time of their fair young lives on their recent visit to New York. Besides appearing in "The Money Gulf," which Harry Millarde is producing at the Kalem studios in Jacksonville before they left, they also had the experience of appearing in one of the episodes of the new Kalem series, "The Ventures of Marguerite," featuring Marguerite Courtot, which John E. Macklin is directing at the Kalem New York studio.

### BREAKING THE SPEED LIMIT

Jasper Ewing Brady, of the Vitagraph scenario staff, believes that he holds the record for turning out a completed scenario in the shortest possible space of time. Recently he was ordered by Commodore J. Stuart Blackton to complete at once an adaptation of Dr. Cyrus Townsend Brady's novel, "Colton, U. S. N." He received his instructions at ten o'clock in the morning and, locking himself in a room with one of the speediest stenographers in the employ of the Vitagraph company, had finished dictating the scenario at one o'clock. At two the stenographer began transcribing her notes and, with only an hour out for supper, finished the forty pages of script at ten o'clock that night. The next morning the completed script was turned over to a director. When completed "Colton, U. S. N." will vividly portray a sequence of scenes in a war between the United States and the mythical country of Roumania. It will show in great detail battleships, torpedo boat destroyers and submarines of the United States navy. One of the big scenes will be the shooting of one of the principals from the torpedo tube mines in the harbor of Roumania. The mines will be an exact duplicate of those used by the navy but will be built in at the Vitagraph studio in Flatbush.



## FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

The ways of some photoplay authors, real and near, passeth understanding. There is the writer of magazine stories, who beginning in the photoplay-writing field sends along his photograph with his first script. On the back of said photo is written, "Horace Holdback, author of 'The Hot Waffle Iron,' etc., etc." This little action of Horace's does not advance him at all in the Script Editor's estimation, in fact it has the opposite effect. Then there is the writer who persists in outlining all his personal trials and tribulations in a letter marked, "personal" to the Editor. This species gives the Editor his exact age; the color of his eyes, his hopes and his fears, and all these details are uninteresting to the Editor. But the latest bid for distinction is made by the writer who sends along posters with his scripts. "I am sending you under another cover a selection of one two and three sheets of my latest photoplay to be released. You will see my name as author credited thereon. The enclosed photoplay has a much better plot in my estimation," so his letter reads. And then the long-suffering script department of the film manufacturing company is obliged to undo a bundle of posters of many and varied hues. This specimen of humanity is only equaled by the author who pesters the life out of the film manufacturer by writing in for "a complete set of photographs of my play, all posters, readers, etc., which I wish to add to my collection." Sets of photographs, posters, etc., cost money and cost time to produce. The best way is to submit plots, accept checks with thanks, and submit more plots. Do not presume on the courtesy of the manufacturer who deals with hundreds of writers other than you.

no means of ascertaining, and it is really no one's business excepting the parties concerned. However, we do know that royalty bases to motion picture authors is not customary. There are exceptions and several famous novelists, we understand, enjoy royalty. The customary procedure is to purchase the motion picture rights to a short story or a novel outright. Whether or not as good a story as "The Island of Regeneration" would command as high a price were it not originally in book form we do not know. We are of the opinion that the price would not be so large. The Vitagraph Company when buying the motion picture rights to "The Island of Regeneration" took into consideration the reputation of the author, the popularity of the book, etc. This, of course, cut some financial figure. The time will come when the original story of worth written by the experienced photoplay author will command as high a price as the novel adaptation. This will be a fact, if for no other reason, because the supply of popular novels will have been exhausted if the present pace is continued.

Have you a good salaried position? You have? Then do not leave it on the strength of the sale of a half dozen motion picture plays. Came an amateur writer to our office recently. He had previously sold eight manuscripts. He quit a good paying position and spent all the money he had made from his photoplay writing in a trip to the city fondly imagining that he would bear the photoplay markets and perhaps nearer a position as an "editor" or "staff writer." He was soon disillusioned and returned to his home minus a job and a sadder and wiser man.

Edward W. Matlack, the photo-playwright who made Pittsburgh famous by writing Kalem's "Hazards of Helen" railroad plays, has his own opinion as to what constitutes a good photoplay plot. He writes: "What has appeared in regard to what constitutes a good photoplay in your department held my attention—and I have my own opinion—and am going to hold it—but just in order to assure you that I don't think it is one of mine, I will say that 'The Birth of a Nation,' Behan's 'Alien,' 'Scandal,' 'The Sands of Dee,' and 'The Closed Circuit,' and some others look pretty good to me. I like to see a picture acted—all stories cannot register one hundred per cent. in plot value and all that, but I believe that good acting can carry a weak story right along where indifferent work on the part of the director and the cast can 'do things' to the strongest theme. While I have no personal objection to the cigarette, I hope the day will come when some man with the script and the megaphone will work out a scene wherein the hero, villain, who, whatever male role is in front of the lens will be pulled across ten feet without the inevitable dig for a 'case' and the production of a 'nail.' What the Dickens can't some other thing be invented to supplant this business. In the last ten pictures I have looked at, the cigarette was introduced for seemingly no other reason than there was a few feet more to go in the scene! A man doesn't have to smoke just because his sweetheart has given him an unexpected jolt, or the old man has said, 'go out and dig up a couple of million and then come back and we'll talk the matter over.' They all yell that this and that in a plot was on crutches when Adam was a baby—but pull the same old business in the scenes in every picture. Abas the cig, say I. Let them be smoked off the stage! Here is another thing that makes a 'good' photoplay. The other day I saw a fine two-reel subject chased across in nineteen minutes. The way the characters went across the screen reminded me of a Punch and Judy show. All this by the way of uplift. Not that I am disgruntled, for I received a couple of nice checks in today's mail, a request for more stuff, and have prefaced these few remarks by two stories which will swell the weekly output to about seven thousand feet which is not so bad for a fellow who works a regular job between times." Mr. Matlack ends his letter with a request that it not be published. However, it is so well taken that we know Matlack will forgive us for just this one time!

Comes the inquiry regarding prices for photoplay manuscripts. Of course the question is propounded by one of those beginners who has a mercenary eye instead of an artistic inclination. When we first started writing 'em, eight or nine years ago, the sum of \$25 was a fortune, and payments of \$10, \$15 and \$20 customary. In those pioneer days the photoplay authors active in the new field did not seem to worry so much about the prices paid, as they wished to learn the technique of a new literary art and were tickled to death to make sales. Alas and alack, times seem to have changed, Minerva, times seem to have changed! Before tapping the keyboard of the typewriter the beginner writes around the circuit to ascertain the prices paid, seemingly having no misgivings about the value of the "masterpiece" in course of incubation. Why not forget prices for a time and try and write stories worthy of prices? To-day the first script will bring more money, if sold, than the fiftieth sold six years ago. One hundred dollars a reel is not an unusual price to be paid for a good technical story. A little less figuring on prices paid and a little more ambition to evolve the unusual story will cause satisfactory remuneration to arrive unawares!

"I should like to inquire," writes a correspondent, "regarding the value of photoplay scenarios. Taking, for example, the picture 'The Island of Regeneration,' what could a writer expect from a scenario equal in merit to that one without a reputation as a book, but of the same length and fully equal in interest? Another question is: Is there any basis of royalties for the author now being used? What are the usual earnings from a picture—that is, gross receipts to the producer from pictures of the merit of the production mentioned? Answering the last inquiry first, we would say that it is impossible to give the earnings from a picture play with any degree of correctness, for the reason that the motion picture manufacturer is not in the habit of throwing open his books to public scrutiny. Neither is it the business of anyone but the manufacturer what the earnings of the feature play may be, for the manufacture of motion pictures is now similar to any other manufacturing enterprise, and business is business! 'The Island of Regeneration' was a most successful production made by the Vitagraph Company. It was adapted from the novel written by Cyrus Townsend Brady. Whether the motion picture rights were purchased or the author was given royalty we have

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